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KEITH'S magazine v. 57

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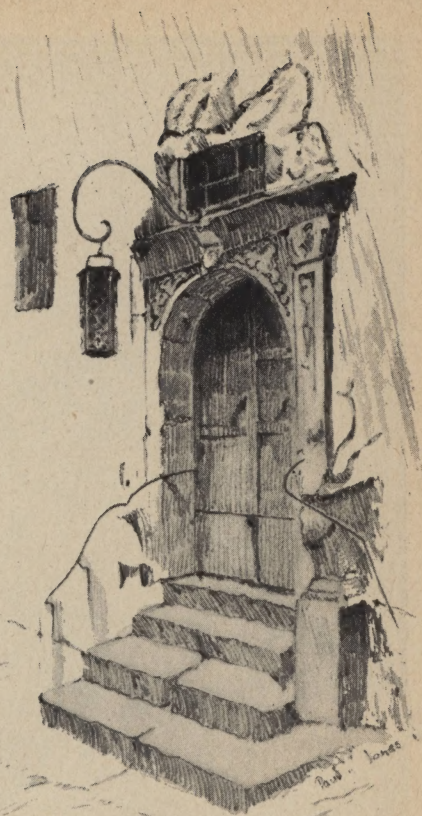
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KEITH'S BEAUTIFUL HOMES MAGAZINE

"A grateful environment is a substitute for happiness. It can quicken us from without as a fixed hope and affection, or the consciousness of a right life, can quicken us from within. To humanize our surroundings is, therefore, a task which should interest the physicians both of soul and body."

—GEORGE SANTAYANA



Old Success Doorway - Rathenbourg

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An Architectural Triumph in The Way of a Graceful Staircase

Notice the smooth and easy ascent of the stairway itself, and with what grace and poise it bends and curves! Notice, too, the exquisite decorative detail in wrought iron, even to wall sconces and torchieres.

The Romance of Wrought Iron

And Some of Its Artistic Possibilities in Architecture

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By EDNA KNOWLES

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MAN first learned to smelt iron with charcoal, when he built a big fire on soil that was red with iron. On the day this discovery was made, there must have been a strong wind blowing, that fanned the open fire, making it burn more fiercely. Little drops of dark colored material were melted out of the soil, gathering into puddles. When the fire had burned itself out, and the liquid had cooled and hardened, it was discovered that this peculiarly hard substance was most useful for making spear-heads and hatchets.

It must have been years after this incident, that iron articles were made to any great extent, made by smelting the ore on the open hearth and hammering the pasty mass until most of the cinders and so forth were worked out, and the metal then worked into various desirable shapes. In Genesis IV:22, there is mention made of Tubal-Cain who was only seven generations removed from Adam, but who was a forger of every cutting instrument. The oldest pieces of wrought iron work known were found under the great Egyptian pyramid of Gezeh which is over six thousand years old.

The ability to resist corrosion that wrought iron possesses, is one of its characteristics which makes it valuable for architectural purposes. In humid India, there is a wrought iron column still standing that is known to be over a thousand years old. In England, another country in which there is considerable moisture in the air, there are numerous examples of wrought iron work that date back one hundred years or more. The hand-rail in the old Epping church near London, is perhaps the oldest, being one hundred and fifty years of age.

Ten or fifteen years ago there was very little

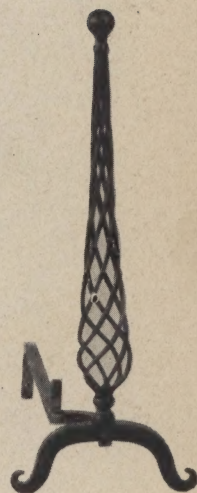
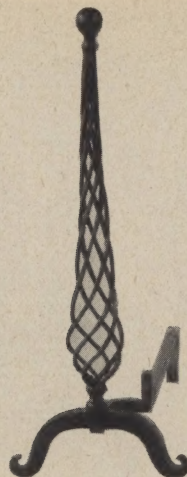
wrought iron being used in house architecture, but the widespread interest in Mediterranean architecture, has changed all of this, reviving the use of wrought iron in this field. (The possession of richly wrought iron work was very much sought after in some of our older cities, at the time when our forefathers were creating the architecture of the Colonies, you know.)

Many of the finest homes in Baltimore were enriched with wrought iron work. Although Baltimore is not a city of gardens, like Charleston, and hence could not boast huge wrought iron gates and ornaments that are so characteristic of the South, there are still many beautiful shutter fasteners, foot scrapers and landing rails to be seen in the homes of the old sections of the city.

The wrought iron of Spain is a marvel of beauty and delicacy. There are no craftsmen who can surpass the Moorish craftsmen, who were the designers and workers in wrought iron in Spain. No one knows why it was that these people were able to do the finest wrought iron work that has ever been produced or executed. They worked at it with almost religious fervor. Each hammer stroke that one of these workmen took, contributed something to the grace, harmony or humor of the thing that they were working upon, thus enriching the world with a permanent object of art. Some of these artisans must have carved in iron as easily as a wood carver manipulates his wood.

Perhaps the only redeeming quality about the brownstone fronts in New York City is that saving bit of wrought iron that was used to break up a stiff, heavy facade.

The old Creole section of New Orleans is famous for its beautiful wrought iron work, which is much like that of France and Spain.





Now that we have rediscovered the beauty and usefulness of wrought iron, we are not confining its use to Spanish and Italian style houses, but are using it wherever we want to, and often on houses that are individualistic in style.

Wrought iron is especially suited for railings for balconies, terraces and window grilles, as it is strong and so delicate that it does not obstruct the view to any appreciable extent.

The beautiful stairway shown on a previous page is an architectural triumph. Notice with what grace it bends and curves; then there is a long landing and another ascent, short and straight this time. This leads to an open hallway that is also the stair landing. Because of its length, character and arrangement, the stairway is bound to be the most prominent thing in this room, so how important it is to have the rail worthy of it! The rail here has the same interest and grace that the stairway has. You will note that the stairs themselves and the posts are of wood, walnut being chosen in this case. This combination of wood and iron was quite an innovation. The wrought iron lighting fixtures include both wall sconces and hanging lights.

The grape design is a particularly happy selection for a wall sconce as it is unusual, delicate and beautiful. The twining stem, the delicate tendrils, the graceful leaves and the fruit clusters make a perfect composition.

While velvets are usually combined with wrought iron for use in living rooms and libraries, especially designed cretonnes and striped linens are used with it in breakfast rooms and for porch use. The soft taffetas are reserved for bedroom use almost entirely. There is one design in linen that comes to mind at once for use with wrought iron. The inspiration for

the pattern was found in the work of the great Spanish artist, Goya. Not only was Goya one of the greatest etchers the world knows, but also a famous portrait painter. Furthermore, he stands among the foremost Spanish designers of tapestries. This spirited pattern is rich in color contrasts, being shown on four backgrounds, green, scarlet, Spanish yellow and black. Two figures framed in a sweeping scroll are interspersed with flower clusters.

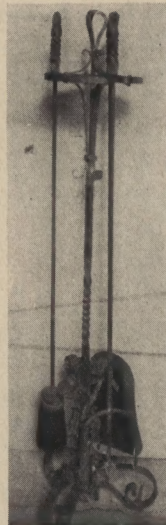
The fireside set consisting of shovel, brush and fork was designed to be used with the flower andirons.

See how exquisite are flower, bud, leaf and tendril in the flower andirons. Think of metal heated white hot and worked into this delicate design by a man who does the work as easily as we would make flowers of crepe paper! Yet such skill is not the achievement of a year's work. It represents many things, an innate love of the beautiful, a desire to recreate and the expert craftsman's eye, hand and muscle with which to bend iron to one's will.

More simple and yet every bit as difficult an achievement is the set of andirons which are shown at the opening of this article, and which are capped by balls. Such work as this never falls into unappreciative hands, for the amount of work that goes into it brings the price up too high for anyone to select it who did not truly care for it.

Wrought iron book shelves, coffee tables, foot stools and book troughs are numbered among the accessories one may have, if one is fond of the product of this, the oldest craft. And who is there who is not?

Wrought iron furniture is seen least often in the breakfast room, so that we are particularly fortunate in having this splendid example to present here. In this breakfast set you have a table, chairs and side table



of wrought iron, the chairs being cushioned in leather. Think of the color combinations that could be worked out in this room—they are almost unlimited! Here, again, you will note that the electric fixture was designed in accord with the furnishings.

There is no furniture more suited to adaptations of Spanish and Italian interiors than that of wrought iron. Its delicacy offers a pleasing contrast to the rugged massiveness of these interiors, yet it does not look frail or flimsy. If it did, it could not be used successfully, for it would be a discordant note in the ensemble of rough stucco walls, tile floors and beamed ceilings, all of which suggest strength.

Think of the variety of ways that wrought iron may be used in these houses: in the living room, library, breakfast room, sun room and dining room! There isn't a room where wrought iron could not be used successfully, excepting the service quarters. One could hardly ask for better examples of the varied uses to which wrought iron can be put than those shown in the accompanying illustrations.

A wrought iron screen between two rooms such as the one which is shown on the following page is what I once heard a decorator describe as "a decorative gesture." They are not in any way necessary, but interesting and full of meaning. In the interior in which the screen is used, notice how great would be the break between the massive fireplace and the open archway were it not for the screen, which also serves as a gate.

Wrought iron brackets for window boxes bear the load of a box filled with earth and yet do not have to be made so that they appear clumsy.

Wrought iron lanterns either in old English, Spanish, Italian or early American design are greatly enjoyed for use beside the entrance door or just within



Who wouldn't delight in sipping their coffee in a breakfast room as gay and bright as this, with sunshine flecking the bright metal furniture?

it. The door may be fitted with hinges, studs, or a latch of wrought iron to carry out the feeling.

There is a revival of weathervanes, those whimsical bits of wrought iron that alone know "from whence the wind bloweth." Then the new weather vanes are much more artistic than were the old dog or horse ones. These often tell the passerby something of the likes or dislikes, the hobbies or personality of the owner of the house. Ornamental figures sometimes like a large "S," sometimes like a ship, are popular for use on chimneys and fireplace fronts. They are "appliquéd" as rabbits are appliquéd on children's rompers and aprons.

Notice the long, wrought iron seat with the velvet cushions used before the fireplace in the living room illustrated on the next page. Here a bench that would hide part of the decorated fireplace face would mean a distinct loss to the artistic appearance of the room. This bench draws attention to that part of the room and still does not obstruct the view. The fire screen is of exceedingly fine mesh, ornamented with wrought iron

Iron would seem to be the last material to which a man would turn to produce a thing for the sake of beauty alone. Its associations have generally been with stern necessity; its forms have almost invariably been those that utility has demanded for strength and resistance. To other materials more easily worked or of greater value and beauty, such as gold or silver, the craftsman has turned for forms of convenience



The arched doorway, the lacy wrought iron and the plain walls suggest Spain

flowers. The andiron heads are delicate almost to the point of laciness. The small, armchair table has a top of rich Moravian tile developed in blues and yellow; the base is of wrought iron. All of the electrical fittings are of hand-wrought iron. The curtain poles harmonize in material and workmanship. A generous amount of wrought iron has been used and yet, one does not have the feeling that it has been overdone. Whoever decorated this room had a feeling for proportion and arrangement. The wrought iron was used here and there in the room just as a florist takes a bouquet and introduces a leaf here, a bit of yellow there, turning it in his hand all of the while, so that he can give it lightness, cheer and symmetry.

and luxury. But iron, the least compromising material of all in its crude state, has generally come to the hands of the men who must build as utility points the way. More credit to the craftsman, then, who works in iron, that through the distinction which comes from fine workmanship, he can place his work beside that of the goldsmith and silversmith as a product possessing the highest order of beauty. It is hardly necessary to remind our readers that the importance of the blacksmith to the community is, in the first place, due to the peculiar and valuable properties of iron and its abundance. If iron were not one of the most common of all metals, cost might limit, but not end its use. Neither the engineer, the shipwright, builder, miner or agri-

culturist could dispense with it, cost what it might. Happily, it may be used by all for every purpose, and in vast masses if need be.

Builders of homes after the Spanish, Italian or early American types, find themselves obliged to combine comfort with a definite style in lighting fixtures and furnishings. Wrought iron plays an important part in producing this combination. When selecting the incidental pieces such as console tables for the hall, occasional tables for the living room or sun room, small decorative chairs for the bridge set, you will find

that they have a happy faculty of working into a decorative scheme of a formal living room as well as the very informal furniture arrangement of the sun room.

Wrought iron for interior furnishings has reached the ultimate in artistic treatment. The scrolled and waved effects that are reproduced in home decorations of the present day are remarkable, when one stops to consider the amount of painstaking work and straining energy that goes into each neatly turned wrought iron piece. What craft is there, indeed, that has a more fascinating and richer lore than that of the metal craft?



A truly handsome fireplace, this, as well as handsome fireside bench and exquisite andirons

The articles on pages 5 and 6 were designed and made by a local craftsman, Mr. H. O. Koester. We wish to thank him for illustrations of his work

Pine Pillows are Enjoyable Things!

If you have ever used a pine pillow you will not need to be urged to make one, they are such enjoyable things! They retain their fragrance over a long period of time, sometimes five years or more.

To sleep on a pine pillow close to an open window that is near a tree where the birds gather to greet the morn is to keep a bit of life among the pines with one.

Now is the time to gather pine branches for making pillows. The fir and spruce and preferably balsam are suitable for drying for this purpose. Set the cut boughs somewhere near the radiator to hasten the drying process, and when the needles begin to fall, strip off into a box or bag from which you can fill your pillows. Keep the container for the needles well cov-

ered in order that you will lose none of the scent.

If you had a large Christmas tree, use the needles from that if it hasn't been destroyed. (Often a tree retains its needles late in the spring if it is set out on a porch or on the lawn after holidays.)

As the chief pleasure derived from them is in their use at night, the ideal casing is linen. Choose a color that is decorative and gay. Red, brown, all of the shades of green and Chinese blue are all good color choices. The best length is about eighteen inches. Use only enough needles to fill one quarter of the case, for filling it completely makes it stiff and hard. Spruce, fir and balsam may be mixed in one pillow with a touch of lavender for remembrance.

It All Depends on the Point of View

Swinburne, the English engineer, called us a nation of builders.

The Englishman builds his home around the library.

The American is partial to his bath tub.

The Italian builds his around a gate, a door, a mantel or a staircase.

The Spaniard thinks of chandeliers, walls and garden patios.

Stability attracts the Norsemen.

A Norwegian was once asked why he was building his house of stone.

His reply was, "Brick will only last eight hundred years!"

Keep Your Cut Flowers Fresh

This being the season when we are compelled to depend upon cut flowers to a large extent for winter decoration, it behooves us to handle them in such a way as to prolong their beauty as much as possible.

First of all, it is a good idea to give all of the flowers fresh water twice a day, in the morning and in the evening. If the blooms have hard, woody stems, the rind should be peeled away for an inch or so upwards, thus assisting the absorption of moisture and prolonging the life of the flowers.

The position of a vase in a room has a decided effect upon flowers. Often blooms will wilt within a half hour when placed on a dining room table that is

near enough to the kitchen so that fumes from the gas range reach them. So sensitive are certain species to gas that it will harm them even when there is not enough of it present for those working about to be conscious of it.

Candles placed too close to flowers on a dining room table will shorten their life and beauty during a single meal.

When flowers have faded, but are still too pretty to throw away, take a jar of water that is steaming hot, and after cutting a fragment from the stems, immerse the stalks and place the jar in a cool place for an hour or so, when the flowers will have revived.

BETWEEN THE TREES

"I beg your pardon," said the first little evergreen, "but may I inquire what family of trees you belong to?"

"Well," replied the second evergreen, "today I feel

quite spruce and I know that I'm pop'lar, but by the time the week is over I'm afraid I'll be quite out of my elm'ent and classed with the ashes!"

Landscaping the Home Grounds

Suggestions for a Sixty Foot Lot

By PATRICIA KENT

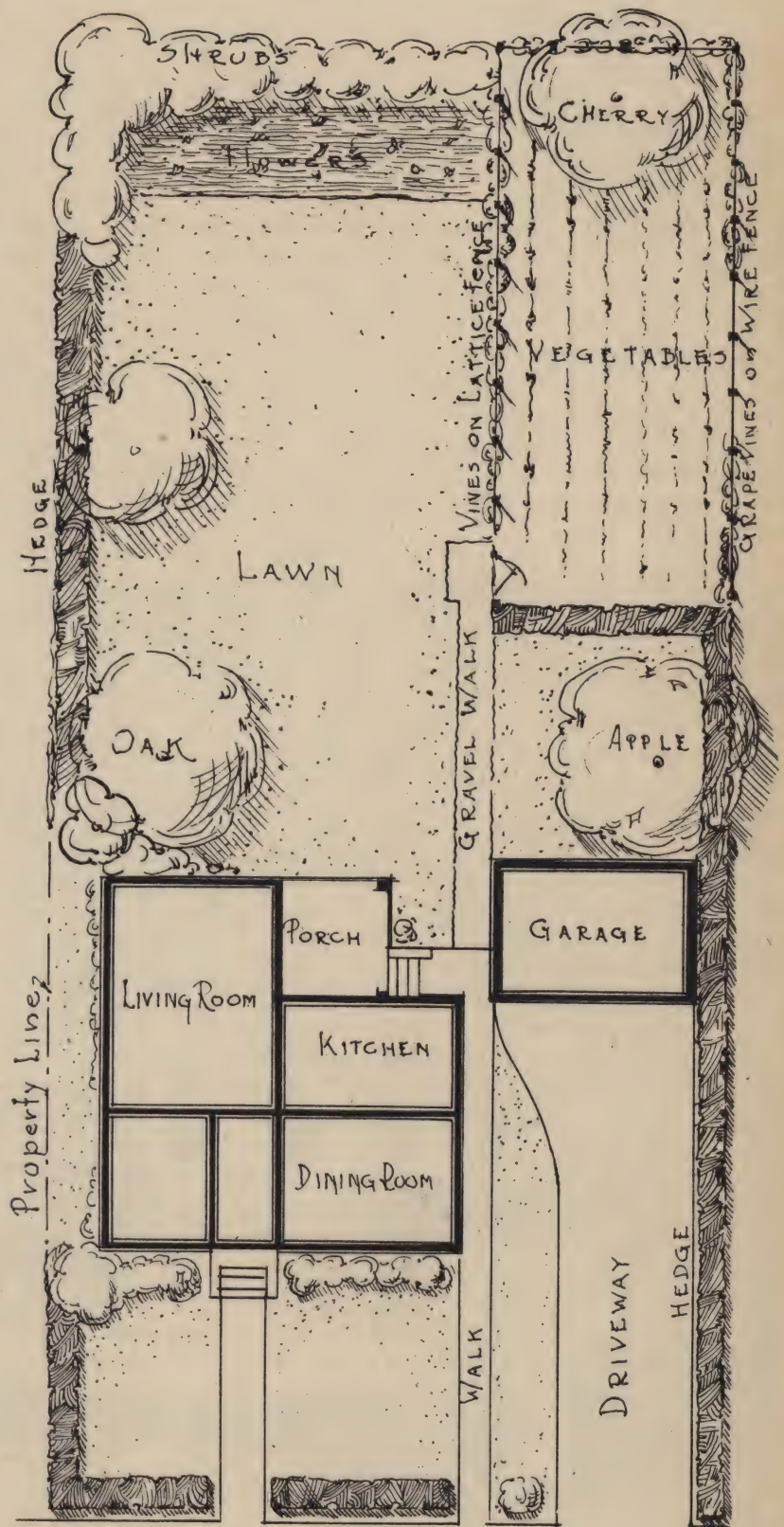
THE spacing and placement of landscape features in this city lot have been so well handled that a goodly amount of lawn expanse is available at the rear of the house. The "spreading oak" in the left corner of the back area, furnishes shelter and shade to its owners. Another tree might be planted about center and to the right, if desired, without apparently crowding the expanse.

A salient feature is the secluded "nook" behind the garage, well-placed for a drying-yard because of its compactness and its inconspicuousness. This small plot would be very suitable for a play-yard for the children, too. Sand boxes, swings, etc., could easily be installed here.

Encircling the lot is a compactly, trimmed hedge. This might be of red-twigged dogwood, Chinese lilac or Iboia privet. These need only occasional pruning and even grow up in a rather trim and precise way without any pruning, if the fancy of the owner is such.

Spiraea Vanhouttei, honeysuckle, or lilac would be good ideas for the background for the flower bed in the extreme back. The taller shrubs, of course, would be the more desirable, since they shield the blooms beneath them without entirely shutting out the necessary and essential sunshine. *Spiraea*, the heavily blooming bridal wreath, is lovely when placed directly in front of the house and a single shrub might well be placed between driveway and walk, as shown. A tiny clump of the white bridal wreath would also be most effective, flanking the stairs which lead down from the back porch to the garage just opposite.

The gravel walk from this point to the vegetable garden is well executed. It might seem totally unnecessary, but the idea is in reality a smart one, since lawns suffer considerably when no walks are provided.



NEEDED FOR THE NURSERY

By ELAINE C. PLATOU



Can you imagine anything that would be more enjoyable than decorating and furnishing the nursery? And can you imagine anything more delightful to the heart of a child than a room done in Mother Goose rhymes and pictures, and decorated to please his or her fancy alone? Every youngster adores having his very own domain in which he can rule supreme—

and in which he can appropriately welcome all the small Jacks and little Marys who come to visit, or to "play house!" It seems only reasonable and fair that the child should have his own characteristic surroundings just as do we "grown-ups" have our own small worlds in which we move.

The decorator has come to realize this, and whole rooms, and suites of rooms in the more wealthy homes, are being carefully planned with details that will make their special appeal to the youthful heart and mind.



Mistress Mary teaches her "Class" their A, B, C's!

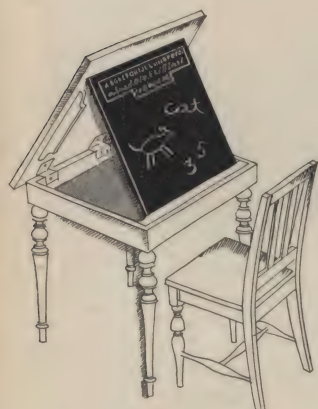
Notice, on the preceding page, the wall paper—figures representing both animate and inanimate things, that will offer stimulation to young imaginations. Notice, too, the crisp and “ruffled” curtains draped in such a way as to harmonize with other details of the room’s equipment.

Screens in children’s rooms offer a large scope for decorative handling. The progressive story, as shown in the accompanying screen, is being used a great deal. In this respect, take note, also, of the story screen shown on the following page, with its introduction of the two characters, and the loss of the pocket!

There are, first, however, some major and basic considerations that must be taken care of when planning a child’s room or a nursery. It is quite natural and intelligent that our first thought in regard to them should be of health. And, in order to procure this most desirable of all things for your child, it must be seen that the room is so situated that it gets plenty of air and sunshine. The windows should be carefully located, so as to insure the room’s interior of an even distribution of light. Care should further be taken to see that cross ventilation is possible, in order that a constant current of fresh air is present, and yet that there are no draughts. This is, indeed, most important, for how persistent is every child in scattering his belongings on the floor and then sitting amongst them!



Another vital point about nurseries is their color schemes. Walls should never be bright, for living in this room and developing day by day, are young eyes that cannot stand the strain of too bright a color on wall or accessories. The two shades usually recommended are a deep cream color and a light gray. All pastel tones are, of course, permissible, but cream or ivory color and gray are the more frequently employed because of their neutrality. White, is, of course, most hygienic in appearance, and also a neutral color suitable for background, but, for the



same reason that white is being banished from use in hospitals, white is also not being used longer in nurseries. It is very, very hard on the eyes. Everyone has experienced this who has looked at snow on a bright sunshiny day.

To return again to nursery accessories, the rocking chair is always a necessity. The one illustrated comes in fibre or wicker and has a cushion of gay cretonne, flowered or in animal figures. The chair itself may be had in various shades, too, so that it may be made to match up with other of the larger nursery accessories and equipment.



Dotted curtains seem to be very much in vogue with the “younger set!” Here are a pair of curtains gracing a charming bit of window seat, and dotted swiss or similar material, was used in the room shown opposite. The cretonne figured curtains are another favorite. In the nurseries for the very young, the animal figured cretonne is being used with

great success, the animals are so realistic!

Just like Mother’s favorite table in her living room, is Mary’s drop leaf table which can be made very much smaller when one dines alone! This particular one was finished in ivory and Chinese blue—certainly an appealing color scheme for any Junior.

Animal shapes woven into the rug and further carried out in the china set on the table have a strong appeal. This set, consisting of creamer and sugar, are replicas of “the ugly duckling.” And adorable small sets can be purchased in the shops now, which bear all the nursery rhymes that were ever conceived. They are precious!

The blackboard table is just right for a Junior’s correspondence. Imagine the pride with which he can carry on this work! The blackboard is very convenient for making notes and reminders. You can easily observe this by glancing at the second blackboard pictured at the bottom of the following page—some lovely art work in a juvenile field! But, indeed, who are we to judge what may or may not, be the outcome of just

such beginnings as these same drawings indicate? What could ever have been forecast of a Certain Great Man's career, who early began making characters in charcoal on a rude shovel?

The nursery should, primarily, be made very practical. For example, ample cupboard space should be provided, so that the youngsters can the more easily put away their toys and playthings at the end of their day. If the nursery boasts a window seat, such as the one shown on page thirteen, center, the seat could be flanked, perhaps, by cupboards on either side. A very bright arrangement once noted by the writer was a window seat in a child's room which, instead of the usual cover lifting up from it, had little hinged doors in the

front of the seat, thereby making it perfectly possible for a child of almost any age to carefully place his toys in their cupboards without the aid or assistance of any grown-ups!

In the accompanying illustration are several articles that should appeal to the furnisher of a modern nursery. Any Mother would like to have her young Mary made comfortable in a chaise longue like this,

and what a comfort to either Mary or Jack when they are forced to take their respective naps! This article of furniture may be had in the shops, and it comes in a perfectly charming variety of patterned cretonnes.

The small Priscilla sewing cabinet is a necessity to stand beside the chaise longue, for it is capable of caring for all the sewing and mending that comes about from having so many dollies!

We cannot refrain from mentioning Mr. Squirrel in the shape of a bright checked gingham pillow! You can buy Mr. Rabbit and Mr. Elephant, and several other members of the zoo, too—and in almost any size you want them.

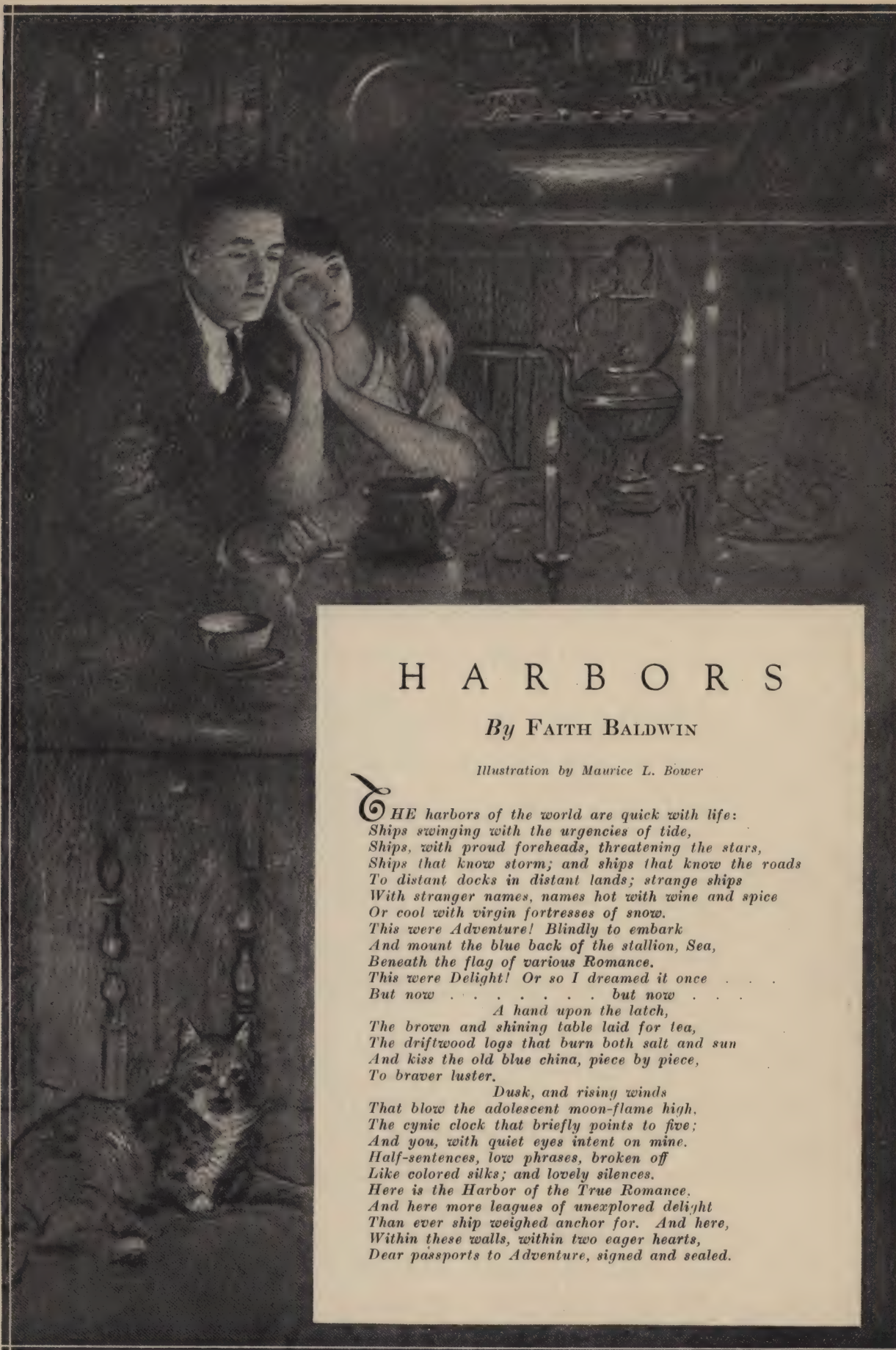
If you have followed me thus far, I hope that you have really enjoyed furnishing various details and corners

of nurseries with me, and that you have come to look out for the basic and major considerations that are of more importance in this room than in any other. No room is so versatile or so intriguing to handle! And no room will be quite so satisfactory when completed! And when one sees the adorable things in the shops, made expressly to delight our children's hearts, it is quite impossible to resist.



Gay and lively figures of every kind and description!





H A R B O R S

By FAITH BALDWIN

Illustration by Maurice L. Bower

THE harbors of the world are quick with life:
 Ships swinging with the urgencies of tide,
 Ships, with proud foreheads, threatening the stars,
 Ships that know storm; and ships that know the roads
 To distant docks in distant lands; strange ships
 With stranger names, names hot with wine and spice
 Or cool with virgin fortresses of snow.
 This were Adventure! Blindly to embark
 And mount the blue back of the stallion, Sea,
 Beneath the flag of various Romance.
 This were Delight! Or so I dreamed it once . . .
 But now . . . but now . . .
 A hand upon the latch,
 The brown and shining table laid for tea,
 The driftwood logs that burn both salt and sun
 And kiss the old blue china, piece by piece,
 To braver luster.

Dusk, and rising winds
 That blow the adolescent moon-flame high.
 The cynic clock that briefly points to five;
 And you, with quiet eyes intent on mine.
 Half-sentences, low phrases, broken off
 Like colored silks; and lovely silences.
 Here is the Harbor of the True Romance.
 And here more leagues of unexplored delight
 Than ever ship weighed anchor for. And here,
 Within these walls, within two eager hearts,
 Dear passports to Adventure, signed and sealed.

A Cabin Home In Ontario



By HELEN QUA HUSTON

*If you had a chest of gold
And I but a handful of brains,
You'd build for yourself a palace,
While I'd build a shelter from rains.
You'd build your home on a roadside
And I'd build mine in the pines.*

*You'd tune your life to the rattle
Of civilization's confines.
I'd hear the rush of the river
The call of a bird in the tree,
Your soul would starve in your palace,
While mine would live and be free!*



UTDOOR life has its appeal for the thinker in more ways than one. It is only a spiritless soul that is content to live within the confines of walls twelve months of the year.

Modern life with its endless hub of animation and bustle is forcing the need of entire change of environment upon the community, the need of quiet and the perfect peace the country offers. Hence my following article on a home built snugly amid the sheltering, health-giving atmosphere of a true rustic setting. Quiet, peaceful, relaxing, unconfining and health restoring, yet combining all the modern improvements man's ingenuity has designed for his comfort.

Ontario is a section which has numerous camps dotted along its wooded banks in the northern section. American readers can find unusual types of log and rustic homes that range from the camp cabins for the hunter where he may find shelter after his day of sport, to camps for more pretentious hunting parties. There are camps of the truly primitive bearing, built

with only the aid of an ax and saw and man's patience and skill, hewn from nearby trees and put together with mud and roofed with boughs. From this idea has sprung the hunting lodge of the wealthy business man, the fishing cabins of clubs, health homes and small summer hotels for tourists seeking the byways of nature.

Then we come to the permanent home that fashion and need has decreed. It is the outcome of city congestion, the house built in some isolated spot, usually near water, the exterior having an harmonious atmosphere of logs and rustic work, while the interior pertains to more modern conveniences combined with craft.

A home of this character was lately constructed in a beautiful grove of evergreens on one of our Northern rivers. A clearing was made, the underbrush removed and trees trimmed up in one spot, leaving the tree trunks like tall pillars in a forum with the interlaced boughs forming the roof as shown in the illustration. This clearing lay to the right of the house and somewhat resembled a vast outdoor room. A particularly fine specimen of pine had a circular table and seat built

around it, while a huge umbrella-like extension some four feet higher, constructed of hemlock slabs and cedar poles, was a weather canopy. This made a splendid outdoor dinner table. Rustic seats, swings, quaint bird feeders and bird houses dotted here and there, further increased the natural charm of this spot.

The house itself was laid out on generous lines and consisted of living room and dining room like an "L" in shape, conservatory, three bedrooms, kitchen, pantries and shed. All on one floor with space for store room or spare room for maid under the gabled roof.

One enters the house from a porch through a solid door of milled oak. This door is stained, but not polished and it is trimmed with latch, knocker and hinges of old wrought iron, adding a touch of the early days.

Upon entering directly into the living room which is comfortably large, and which is increased in space by the "L" dining room effect, you are immediately impressed by the huge cobblestone fireplace and broad, flag hearth, which seems at once to offer a sense of comfort, hospitality and freedom. There is nothing stilted or according-to-form about this room that would make one feel a stranger. Personality breathes from every angle of the house, personality combined with comfort and good taste. This was not a home built by the size of the owner's purse, but by thought, craft and personal attention to every detail.

A conservatory utilizing cobble and field stone inside, with wide ledges of stone filled with ferns and wood flowers growing right out of the earth and stone gave an unusual effect, and vied with the leaping flames of the fire logs in animation for winter cheer. Open undressed shelves for books lined each side of the fireplace, above box-like seats. One box seat was to be used for wood and the other for a general utility box. Above the hearth a broad, half log fitted into the stones, forming a ledge on which to place a pair of old brass candlesticks or perchance, a clock.

The ceiling of the living and dining rooms is of smooth finished square beams. A Welsh cupboard is built into one end of the dining room, and a box seat to hold linen is built below the elongated leaded pane window on the side.

Two bedrooms of medium size, a bath-room, pantry and

kitchen complete the ground floor plan. There is a good cellar with furnace, laundry and fruit rooms.

The floors of the house are all of planed, wide, pine boards stained and polished. Hooked rugs in daringly brilliant hues add the finishing touch of comfort and warmth. A huge bear skin graces one corner of the room before a broad couch piled generously and invitingly with bright cushions; balsam pillows grace another corner. The porch floor is made of flagstones laid directly on the ground with rustic railing, posts, etc. Three half log steps lead to a broad terrace where Nature has been assisted by a pair of pruning shears and a gardener's hand in developing a most alluring path. This path winds easily and carelessly down to a clearing near the river bank.

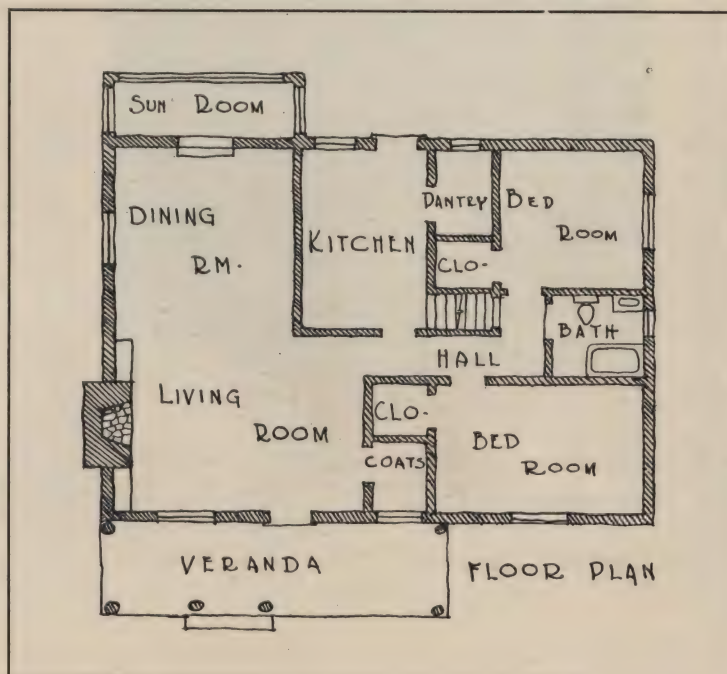
Generous planting of flowering shrubs and hardy perennials outline the edge. These in turn are sheltered and banked by beautiful pine and spruce trees.

Rustic seats invite you to linger and admire a charming piece of landscape gardening conceived by a lover of nature and informality. If your hostess was in a hospitable frame of mind and weather permitted, she would no doubt ask you to enjoy a cup of tea or cooling beverage in a nearby attractive summer house which is an artistic achievement of craft, the work of friend husband, all hand made from trees on the place.

Should you wander farther in search of rustic art, follow the path from the lawn through a clump of shrubs and trees and you will come upon a quaint building built out over the water and apparently upon a dam. There is a little waterfall on one side, the latter can be seen to advantage from a narrow, birch-railed balcony.

This building was erected to combine two purposes, to serve as a garage and boathouse. It is built of hem-

lock slabs and birch poles. It has a cement and stone base. There are windows on three sides with small, leaded panes and a gable roof. A motor can run in on the level, while the drop to the water below accommodates a launch and canoe for shelter. Rustic steps and landing, birch trimmed, complete this combination of craft and convenience. The garage is also used for a bath house. Another piece of hand work worthy of note is the rustic gate at entrance to driveway.





A rustic wood house, charming in its simplicity, and a delightful spot for tea!

A few touches worth mentioning in the interior of the house are the lighting lamps of wrought iron hung from the beams and from extensions in the wall. In these are candle bulbs for electricity, generated by power from the waterfall.

Wide, deep set window ledges offer accommodating places for fern boxes. The windows are all low set and open out, and have small, square leaded panes. The doors are of solid wood, and, naturally, look very heavy, massive and rustic. The wrought iron hardware on these heavy doors of solid wood adds the essential pioneer touch, thereby making them very much in keeping with the handcraft shown in other details of our cabin home.

The low, deep-set windows are in complete harmony with the general architecture of the cabin itself. The small panes in them further carry this out.

The picture of the cabin illustrates the warm, cheerful and cozy appearance that the low-slung cabin with its deep-set windows, creates!

The accompanying illustration shows an alluring bit of



handicraft in logs for outside centers of interest. Various things like this have been executed throughout the small estate grounds; for example, there is an exceedingly attractive swing gate made of logs, charming rustic seats and benches are to be found here and there, and a delightful surprise, though perhaps flaunting more of a tendency toward the conventional, is the well groomed tennis court!

The hand-done picket fence in the picture is worthy of mention, and, in particular, the artistic and original corner trellis work. This will provide a charming location for morning glory, grape or woodbine vines.

What a delightful haven for the writer is this! What an ideal location for the children to while away their care-free and happy days, "in God's sunshine!" Peace — contentment — that for which we strive and, it seems, so oft-times strive in vain, but a

small cabin manor such as this Ontario retreat would offer solutions to these striving tendencies. One attunes oneself, as it were, to one's surroundings, and it seems that "all the world's in tune!"

EXTERIOR WALLS

The All Frame Wall

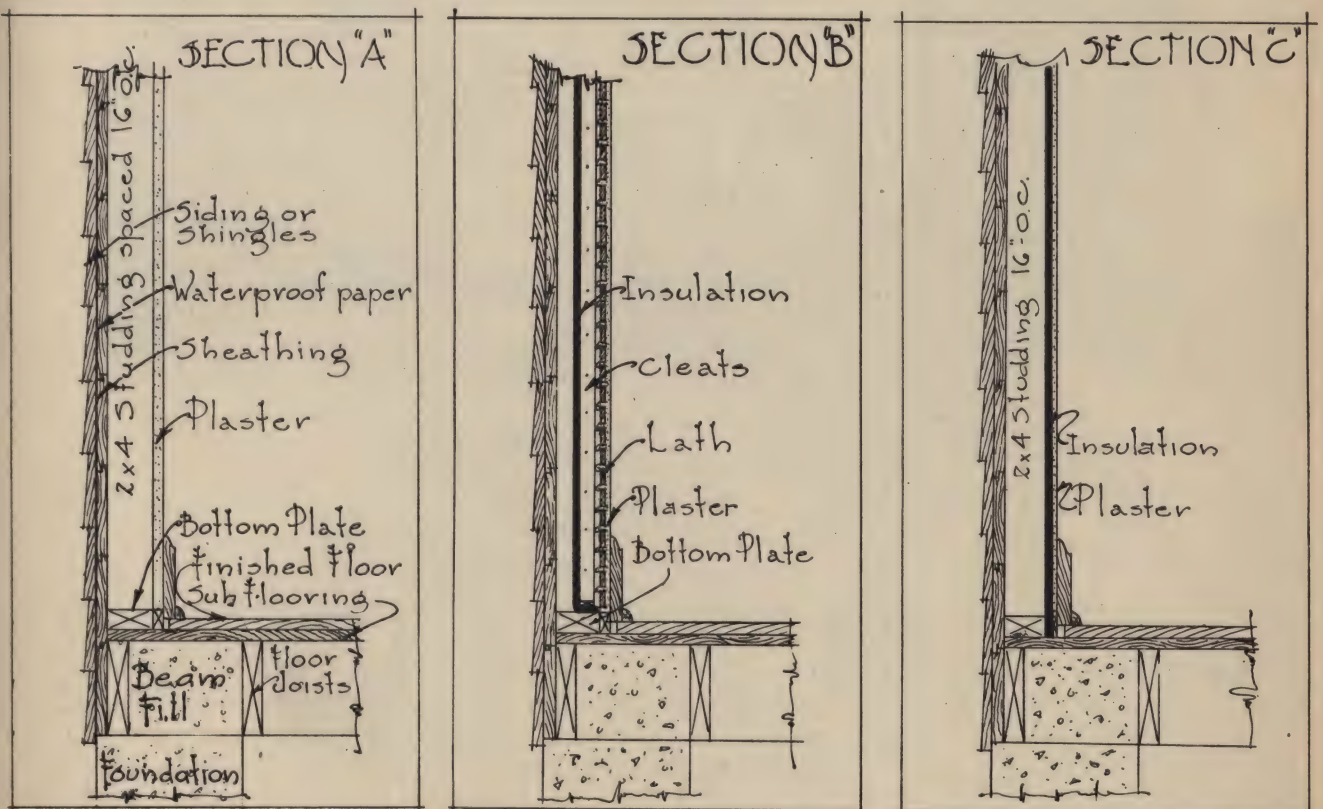
Beginning with this article, we shall present to our readers a series of four articles on Wall Construction. In February, we will take up, "The Frame Wall, Brick-Veneered and Stuccoed."

THE first wooden walls in America were those of the crude, but picturesque, log cabins which the pioneers built. The next step was the building of heavy wooden frames which were covered with lighter materials. These frames were held together by wooden pegs. Such construction was so substantial that many houses still stand which have housed several generations. However, such framing consumed a great deal of painstaking effort and time. As methods of producing lumber have been improved upon, the use of much lighter framing members has become universal. The two by four stud or vertical member is a standardized piece of framing material for residential work all over the United States and probably most of Canada. Then, too, the day of wooden pegs is no more, for nails are now made entirely by machinery, at a price which would have seemed unbelievable to builders of earlier days.

The present approved method of frame wall con-

struction is shown by section "A." The studding is set on a plate which is put down after the rough flooring has been laid. This makes a tight joint and simplifies construction. The beam filling is especially important in cold climates and in warm countries, it is a protection against possible ingress of rodents and insects at this point. Studding is usually placed sixteen inches, center to center. More than this is too great a span for plaster when applied on wood lath and as all wood lath is either thirty-two inches or forty-eight inches long, and wall board or insulating board thirty-two or forty-eight inches wide, a spacing of sixteen inches is a measure of economy. Metal lath, also, is designed for such spacing.

Insulation is essential in any home, but more so in the frame house than in any other type. There are several different ways of insulating a frame wall. One is to use a flexible insulation and place the same between the studs with cleats or to place it on the outside of the sheathing, in place of the usual building paper. Another method is to use a stiff board insula-





A Shingled Home With an Inviting Entrance

tion on the inside which is both an insulator and a plaster base, in this case no lath being necessary. Section "B" shows the use of insulation between the studs and Section "C," the use of an insulating plaster base.

The inside of the studding is usually covered with plaster either on the above mentioned insulating base or on ordinary lath. The outside of the studding is covered with some form of sheathing having joints, either a dressed and matched joint, or a lapped joint. Common boards which simply butt together are not

to be recommended. Over the sheathing a good heavy paper should be used, unless the insulation is placed at this point.

Sheathing is not only important for warmth, but also as a means of adding structural rigidity to the walls. In addition to wood sheathing, there are several excellent patented sheathings now available made from materials which have insulating qualities.

The outer covering is usually lap siding or shingles. Both are heritages of our pioneer ancestors. The term



Salem, Mass., is notable for its genuine Colonial homes. The Geo. A. Morrill House has walls of siding as do most of the old houses in this vicinity

"clapboards" refers to the old time siding which was not beveled, but simply lapped. Shingles were originally split from logs with a special axe, which took skill, if they were to form an even and tight roof.

Siding is carried in stock in most lumber yards in four, six and eight inch widths. It is beveled and is usually about half-an-inch thick at the butt in these sizes. Wider siding is often sawed to order, and conditions vary with the locality. For colonial work a smooth surfaced siding is desirable. For a summer camp or a Swiss chalet type, a rough sawed siding looks exceedingly well when stained. Any siding should be well seasoned, straight grained and securely nailed every sixteen inches to the studs. For cheap work

such as garages, summer cottages, barns and the like, some form of jointed siding is often used and the rough sheathing omitted.

The shingled wall has a charm all its own. There is an irregularity about shingles which softens the lines of a building that otherwise might be thought unattractive and cold in its appearance. Shingles already stained in attractive colors may be secured in all localities. The sizes run from a standard shingle sixteen inches long with a butt about three-eighths of an inch thick, up to a twenty-four inch shingle with an inch butt.

The all frame wall is notable for low original cost, speed of erection and simplicity of construction.



What wall covering could be more artistic than shingles for this home?

Early American Woven Coverlets

AND Their Uses Today

By FLORENCE S. KERR



IN the days of our great-grandmothers household, crafts were part of the everyday business of life; many of the domestic possessions that the old ladies especially prized were made in their own kitchens or in neighboring village shops. Hand-woven coverlets were especially valued and admired, and well they might be, for this exquisite handicraft produced something that American craftsmanship and, indeed, American art could ill afford to spare. It was a humble craft, in the sense that the weavers who followed it were an unpretending people. Some of the old coverlets that delight modern collectors were woven by the member or

dered through the country like the peddlers and clock tinkers of his day, carrying his budget of gossip to people starved for news, and living as a member of the family until he had finished the desired coverlets. Some of these intricate patterns he carried in his memory; others he had marked out on strips of paper. These "drafts" with their curious markings look quite meaningless, but by following them as he worked, the old weaver could produce the intricacies of the "Cat Track" or the "Wheel of Fortune" or the "Lover's Knot" or one of the dozens of other named patterns and variations. Many professionals would weave their names in the corner, like a painter's signature; or they might weave in the name of county and state and the date.

Now that these old coverlets with their delicate depth of coloring and their beautifully scaled and balanced patterns are coming back into a deserved popularity, attics are being searched and aged members of families are being questioned in attempts to locate dimly remembered old masterpieces. Antique dealers and collectors are searching earnestly, and books are being written about these old bed coverings. Some excellent coverlets are being woven at present in the southern mountains; but not all that are offered are worthy of the great traditions of the craft. The homemade yarn used by the old craftsmen gave to



The Mellinger pattern coverlet as a wall decoration

members of the family who made a speciality of weaving. But most of the really fine ones, including the double woven, and those of the so-called tapestry weave, were probably done by professionals.

Sometimes the professional coverlet weaver lived in a village and worked in his own shop, weaving to order, with the thread spun and dyed by the housewives whose pieces he was making. Sometimes he wan-



Double chariot wheels in the nursery

the old pieces a wonderful durability; and the vegetable dyes and the deft combination of pattern and color make it possible for these aged pieces of homespun to hold their own when placed beside more sophisticated embroideries and tapestries.



Old coverlet brought from Scotland and successfully used as a pair of portieres

They are more than "collectors' pieces," for these coverlets lend themselves to a number of uses in the modern home. Naturally they are used in dressing beds, just as our great-grandmothers used them. And while we do not have the billowy feather beds that used to support "Seven Stars" and "Rose in the Wilderness," "Pine Bloom" and "Church Windows" and the rest, yet any bedroom at all in harmony with the homelike simplicity of 1850 is likely to have its charm increased by the presence of one of these old masterpieces.

But in addition to this original use, these coverlets make lovely wall decorations and portieres. In the living room of my own home is a coverlet that has, in the lower corners, the legend, "Wove in Fayette Co. Indiana 1846." While not signed with the weaver's name it is identical in colors and pattern with a John Mellinger coverlet owned in Bowling Green, Kentucky. After its eighty years of service my old tapestry still has its lovely soft and deep colors. But four-score years leave their traces, and I would not care to subject the old veteran to active service, so it hangs on the wall of the living room, making a lovely grouping with a gate-legged table and two ladder-backed chairs. On the floor is a rug of Chinese pattern; and the dignified old American tapestry and its Oriental friend get on together in complete decorative harmony!

Behind my small daughter's spool-turned cradle hangs part of a blue and white coverlet that was rescued in the nick of time from destruction at the hands of an unappreciative owner. It makes a fitting background for the cradle, and, moreover, it shields the baby a bit from the cold that will creep through the walls.

In the doorway of the nursery hangs a coverlet that has been in my husband's family for so long that its history is lost. According to literature on the subject, it is quite old, for the warp is of linen threads, and there is a mixture of linen with the wool of the woof. Old coverlets lend themselves easily to this use, for they always have a seam down the middle. The old looms were wide enough to weave but half a coverlet at a time.

There are numerous decorative possibilities in the old pieces, and a little thought and an eye for harmonies of color and general suitability will find them out. It seems too bad that some of these lovely old pieces are hidden away where their lasting loveliness can not be seen. One of my neighbors, a charming old lady with cheeks as pink as those of an English dairy maid, has a double-woven blue and white coverlet of extra generous size. Spring and fall see it appearing for its semi-annual airing. The other three hundred and sixty-three days of the year it lies in a chest. Perhaps the fact that I covet it with a great longing explains part of my feeling. But I think I am generous enough, since it is out of my reach, to wish that my neighbor were having the daily joy of seeing its loveliness before her instead of being content merely to know that it is safely locked away where she could see it if she elected to do so.



A corner of the Mellinger pattern showing its details together with its "Place and Date"

The House on the Corner

By DOROTHEA DUNLEA



LIKE aisle seats in the theatre, corner lots are always in demand and are prized because, from corner houses, one can get such an excellent view, and at the same time, not be entirely surrounded by other habitats. The chance for double exposures not shut off by other houses, makes the corner always desirable. With this

in turn, the style of house will influence its position to a certain degree. For instance, the house that runs long and narrow will naturally be at home with its length running parallel with the depth of the lot, while the site that is wide and shallow, will demand that the house be set to match its dimensions.

One of the prettiest corner houses seen recently made use of still another plan. This plan was the placing of



What a quantity of light is available in this home because of its corner position!

very openness or exposure, paradoxically as it may seem, one has a better chance usually for privacy than when building on an inside lot.

With these advantages at the outset, the house on the corner can be made very attractive and also extremely individual, if liked, by emphasizing certain features. The manner in which the house has been placed on the lot should be the first consideration and,

the house at angles to the corner, so that, as a result, the house was cornerwise on the lot. The house being square, fitted in charmingly in this position, leaving triangles of land on each side for front, side and rear lawns. And placing it thus gave it a very cosy, informal air. Built cornerwise to the lot, the house turned its back on no one exposure, but was inviting from all angles.



For the maximum of privacy, the house can be set close to the street on the side, and then have the grounds walled or fenced artistically at front and rear. The house proper may have doors and windows built so as to give protection on this side, with the doors recessed and the windows placed high. Or again, the

arrangement just suggested may be reversed by having the house set as close as possible to the inside boundary of the lot with additional space toward the side street; a walled garden may be featured, with, perhaps, a strip of ground left outside the wall, for landscaping along the wall. A small strip of land could



be left at the side, as well as plenty of it at the front and rear. This arrangement would help to create more of a picture with its framing of green lawn and plants, than in the case where the house had been placed close to the street on the side.

In planning to give the house the benefit of its corner site, and at the same time give it privacy, one should also bear in mind its "prominent position," and not slight any one architectural point or feature in its landscaping. A home built on a corner is seen from many more angles than is the home that is set in amongst other domiciles.

Take, for example, the group of high windows in the third illustration shown. They are the means whereby the side of this house was "dressed up" so as to match the front in beauty. The entrances to the homes

have also been made equally as inviting.

Porches need not lack for privacy either, even though they be built on the side close to the street, for with the popularity of walled effects and gates, protection can easily be gained.

Walks leading to the corner house have many opportunities for individuality, for they may lead in from the side, from the corner itself, or directly from the front. Where two walks are needed, one for front and one for side entrances, stepping stones or artistic flagging are often to be thought of as a pretty little touch, especially suitable for the less important entrance. The walk that leads to the rear door may also run in directly from the side street, thus effecting an economy in laying it and also in saving land for other uses, and it is so convenient to have another street entrance.

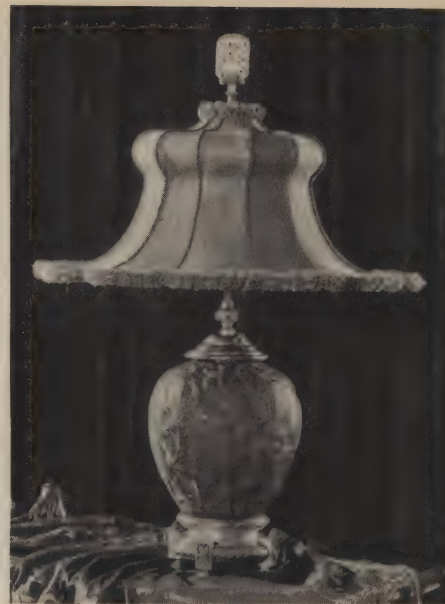
The placement of a home on a corner lot is an excellent opportunity to provide an additional street entrance



On this property, a nice effect is gained by running the walk diagonally from the corner to the front entrance. The arrangement is quite effective

Living Rooms that are Livable

By O. SAND



THE problem of the living room is something more than merely providing a healthful and physically comfortable place in which to satisfy one's demands for shelter and rest.

This room, of all rooms in the home, reflects one's taste. It is the most lived in room, and for this reason it furnishes the environment which creates the early impressions on those whom, in the generations to follow, are to set the taste standards.

Besides being that part of the home most lived in, the living room assumes also an important role because of its being the room where guests are received. Is it not most important, therefore, that the furnishings in this room satisfactorily meet these ends and that they afford a certain intimacy; that they reflect cheerfulness and comfort, and at the same time, have dignity?

If the house is of Colonial architecture, we should not commit the error of using a furniture

of modern design. If the home is in Italian architecture, then some Italian feeling should be repeated in the decorations. Now it is a very good idea, when one is about to furnish a room, or the home in its entirety, to have definitely in mind an ideal for these rooms; to have your ideas quite *definite*, before you make any selection of furniture. Such a plan will prove to be a big help to you in buying, for you can then select each article with the furnished whole in mind.

A living room of any size may be arranged to accommodate several conversational groups; that is to say, sofas, chairs, or possibly a window seat, grouped so that several people can be seated sufficiently close to one another so that they can talk comfortably, without moving the furniture about. If a room is small and only one grouping be permanently placed, it is advisable to use several light chairs which can easily be moved from one place to another.

For hospital-



A living room that is truly livable and simply begs you to drop in for a chat!



The gorgeous Chinese rug shown to advantage here

ity's sake, the matter of easily moveable chairs is one to be remembered, as it makes the pre-arranged groups of furniture more flexible. This is also true of small occasional tables, stools, etc. The small tables are doubly useful in being available for the placing of flowers, books and smokers, and are very much in demand at tea time. Their lighter lines contrast happily with the more massive and upholstered furniture and in this way, the character of each is strengthened.

In the living room shown on the foregoing page, a very homey effect is produced by the grouping around the fireplace. The graceful tilt-top table of mahogany, holding a bowl of gay flowers and the low coffee table near the fire, holding an antique brass tea set—both give the personal touch so essential to a room of this kind. The floor covering in a neutral sand and the wall in a rough texture of a rich, parchment color, form a lovely background for the colorful hand-blocked linen hangings in tones of old red, dull blues and greens.



is the basis for the color scheme of the room.

Another living room, which is a charming example of simplicity combined with dignity, is also shown. The color scheme is taken from the Chinese rug which has a lovely sand colored background with a border and scattered designs in midnight blue. There are also touches of tomato red and soft green. The hangings are of a tomato red antique damask, made to cover the windows. Delightful effects are produced with the lamps and accessories.

Just as Life would be very dull and commonplace without its occasional frivolities, so rooms would be equally as unbearable without their accessories. In practically every room of the house there are some accessories which can be set down as being absolutely essential. They should really be classed into two groups — those that are useful and therefore necessary for the comfort and utility of a room, and then those whose sole justification for being produced, is that they are beautiful and represent great skill in the

making. Lighting fixtures, for example, are necessities and still are decorative accessories. Other things that may come under this head, are lamps, pillows, flowers, vases and again, books are essential to the existence of intelligent people and beautiful books make life richer for people of taste.

Pictures come under this classification, also. A charming example of the decorative value of accessories is the open cabinet of maple, holding any number of interesting pieces of potteries and lovely ware. This grouping, with its quaint, rush-bottomed chairs in maple, makes a well balanced as well as interesting corner in this room.

The slip covers are very much in evidence in well furnished Colonial interiors and always lend that comfortable and liveable feeling so much to be desired. The books, small lamps and small art objects

A charming example of the decorative value of accessories is shown here



Slip covers will ever be practical as well as good looking

add a great deal toward making this corner of the living room appear inviting and homey.

We mentioned before that every object in your home should be either useful or beautiful, but how often do we find lamps or lighting fittings that are so placed that it is practically impossible to sew or read by their help—the very purpose which they *should* serve! In the same way, curtains or hangings are so handled, frequently, that windows no longer admit light or give protection against outside casual observers. Chairs

often bear no relation to tables in so far as reading, writing or other work is concerned. In short, the placement of objects in such a way that they do not express their use is in *poor* taste. The first essential, for every individual room, is to place objects where

they will serve their own particular purpose most effectively.

In the Colonial living room we show, the large spaces are panelled by simple mouldings and painted in a café-au-lait color. Here is furniture in a most inter-

The large wall spaces in this charming living room interior are panelled in a very dignified and simple treatment



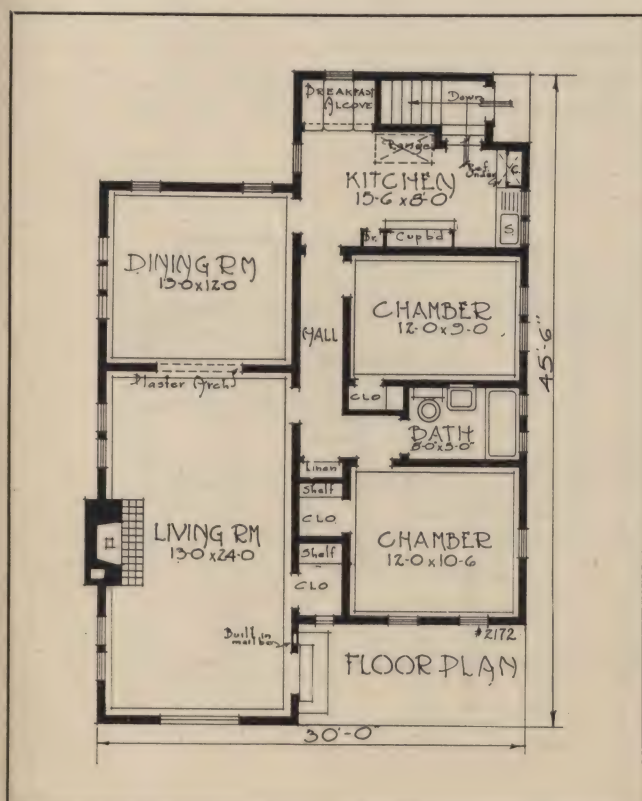
esting assortment. A hand-made needlepoint in delicate colorings forms the covering of the French chair near the fireplace, while one large comfortable chair is covered in a red and natural Toile de Juoy. The narrow, but tall, chests of drawers flanking the fireplace are of a combination of rosewood and satinwood. The floor covering is a dull, grey-blue and hangings are of American beauty silk damask. Color has also been cleverly produced in the lamps and accessories used.

In too many instances today is the living room not livable. It often bespeaks, if not actual coldness, at least a certain degree of formality which is enough to make your visitor uncomfortable or ill-at-ease. One misses that welcome and warmth of feeling which the living room should give. The tactful hostess, the gracious hostess, always makes a point of putting her guests at their ease, and her living room is sure to be livable, permeating with the spirit of warmth and cheer. See to it that your living room carries out what its name implies — coziness and comfort; a room that is the natural gathering place for family and friends.

IDEAS for 1927 HOMES



Popular on the Pacific Coast but Practical Everywhere



This design is recommended for those who like all their rooms on one floor and yet do not like a low roofed home. The studio window and the turned spindle grill work offer that touch of the artistic which is so vital in individualizing a home. The pergola covered gateway, picket fence and batten shutters are also of great assistance in creating individuality.

The large living room is given an abundance of light as the studio window is equivalent to four or five ordinary ones. The large coat closet is conveniently placed next to the door. The hall arrangement affords complete privacy to bedrooms and bath and also permits access to the sleeping quarters from the kitchen.

The location of breakfast alcove in an arched recess is a popular scheme of planning. Here the alcove is close to dining room and yet out of the way. The kitchen is ventilated three ways which means a great deal in hot weather. The grade stairway is another popular feature. At the end of the large cupboard is a closet for brooms and mops. This house will go on a forty foot lot if necessary.



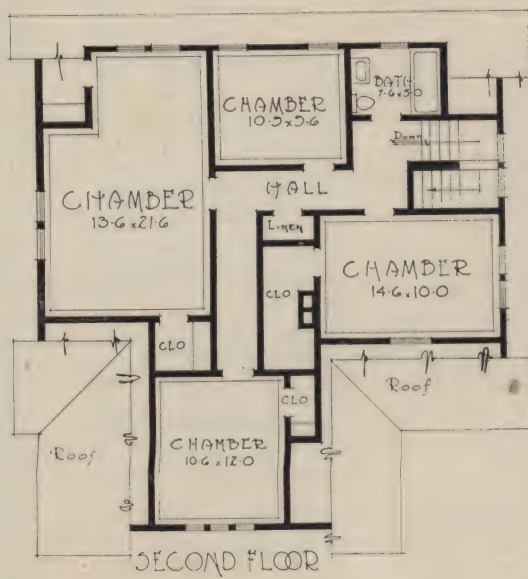
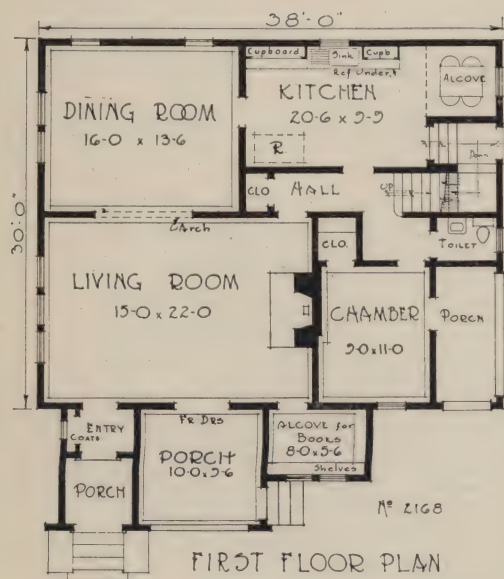
Stained Panelwork Offers Striking Contrast to the Light Colored Stucco

This is an unusual home, to say the least. The splendidly proportioned roof makes the house appear quite low, but in reality the rooms upstairs are of very good height. The little balcony is adapted from the Swiss chalet.

An alcove for books in front is an innovation in the medium sized home. It is large enough

for a writing desk in addition to the book shelves.

A first story bedroom with private sleeping porch is conveniently located close to the lavatory. The kitchen includes a spacious alcove where breakfast set may be placed. Cupboards, sink and refrigerator are all located in one row.



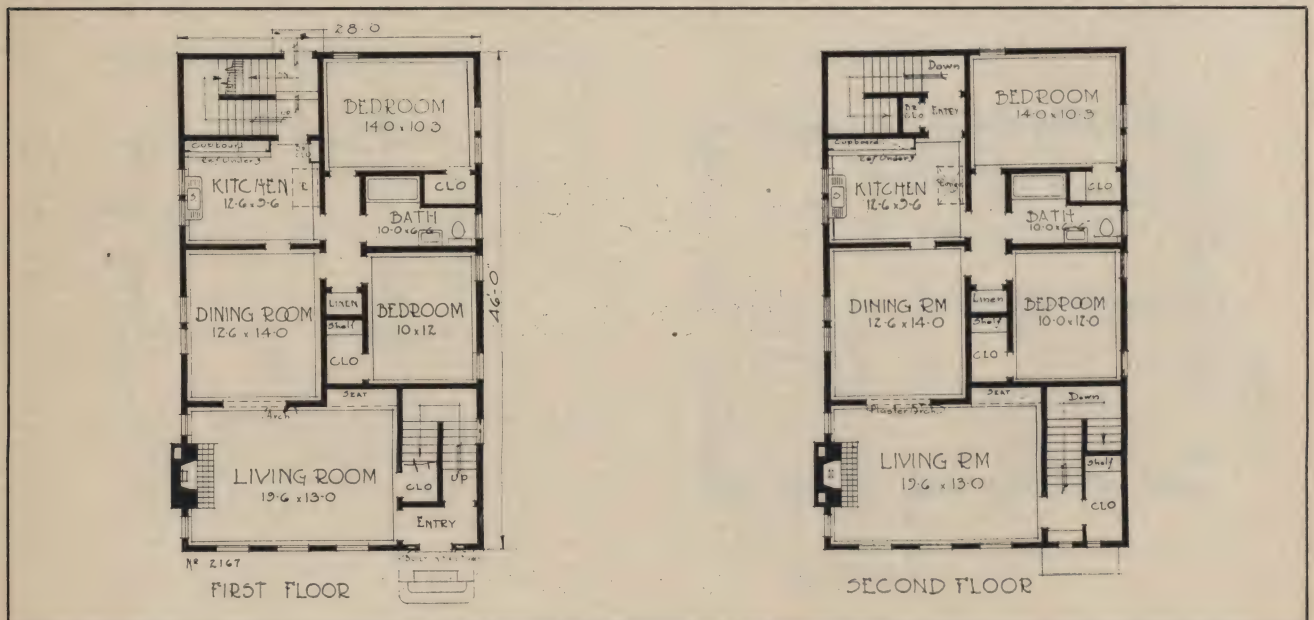


This Duplex Should Be Easy to Rent

This type of two family residence is especially good where the property is a narrow city lot, say about forty by one hundred twenty-five feet. The main entrance has only one outside door, which helps to preserve the residential atmosphere, making the building fit in very nicely with single dwellings. Many home owners are apt to resent the placing of a duplex next to their property, but if a duplex is attractive this objection can be greatly minimized. The materials used are

cement stucco over metal lath on the walls, stained shingles on the roof and selected brick for the outside steps, porch and foundation facing. Iron grills, tile inserts and paneled shutters are used for decorative effect on the front.

The plan provides five rooms with bath and good stairways both front and rear. The basement is reached by the rear stairway. The bedroom hall opens onto both kitchen and dining room. There is a built-in seat in the living room.



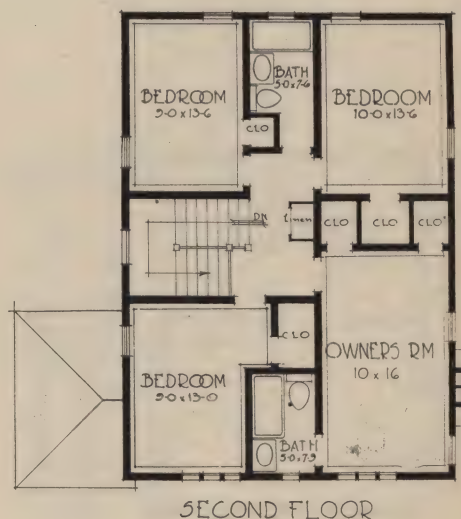
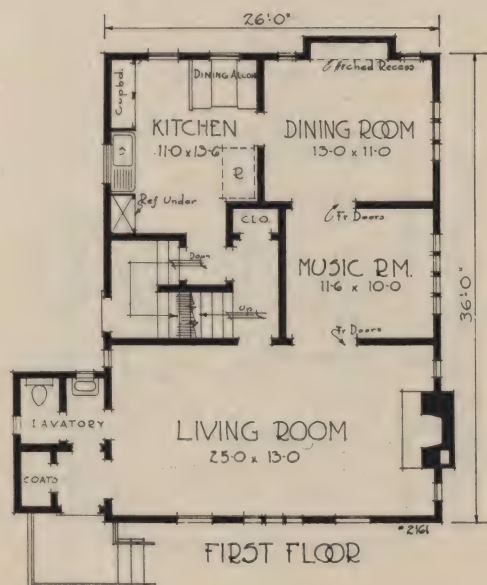


This Home Banishes "That Crowded Feeling"

For the owner who desires space for entertaining, this is an excellent plan. The arrangement is one that will care for a number of guests without confusion. The kitchen is readily accessible to either dining or living room. The music room makes a good place for the radio in addition to the piano. The dining room can be

entirely shut off, if desired, by the French doors.

Aside from the entertainment feature, the house is a fine place for a large family. There are four good bedrooms and two baths. The second floor is accessible from side entrance so that one may reach the upstairs without using the front door and passing through the house.



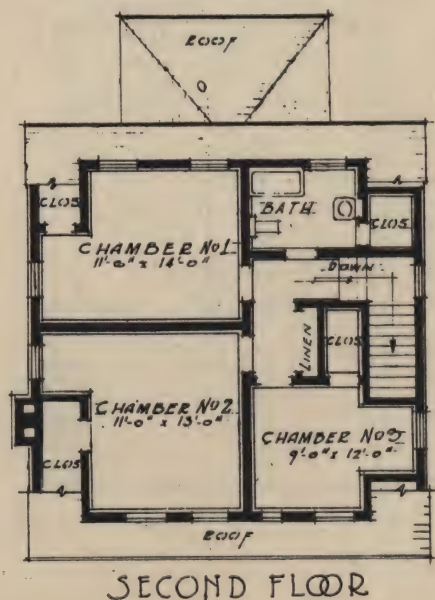
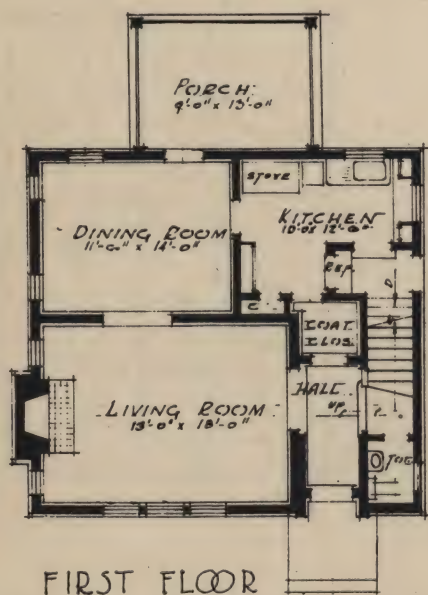


Jesse A. Barloga, Architect

A Shingled Dutch Colonial

Shingles lend a "homelike" touch to this attractive colonial. Their slight irregularity and soft color tones make an interesting wall and roof. The recessed entrance is unique and especially for an informal home such as this.

The plan will be found fully up to our present day standards in all respects. A first floor lavatory and the combination coat closet and passage are noteworthy features. A grade stairway is arranged with outside door on the right.

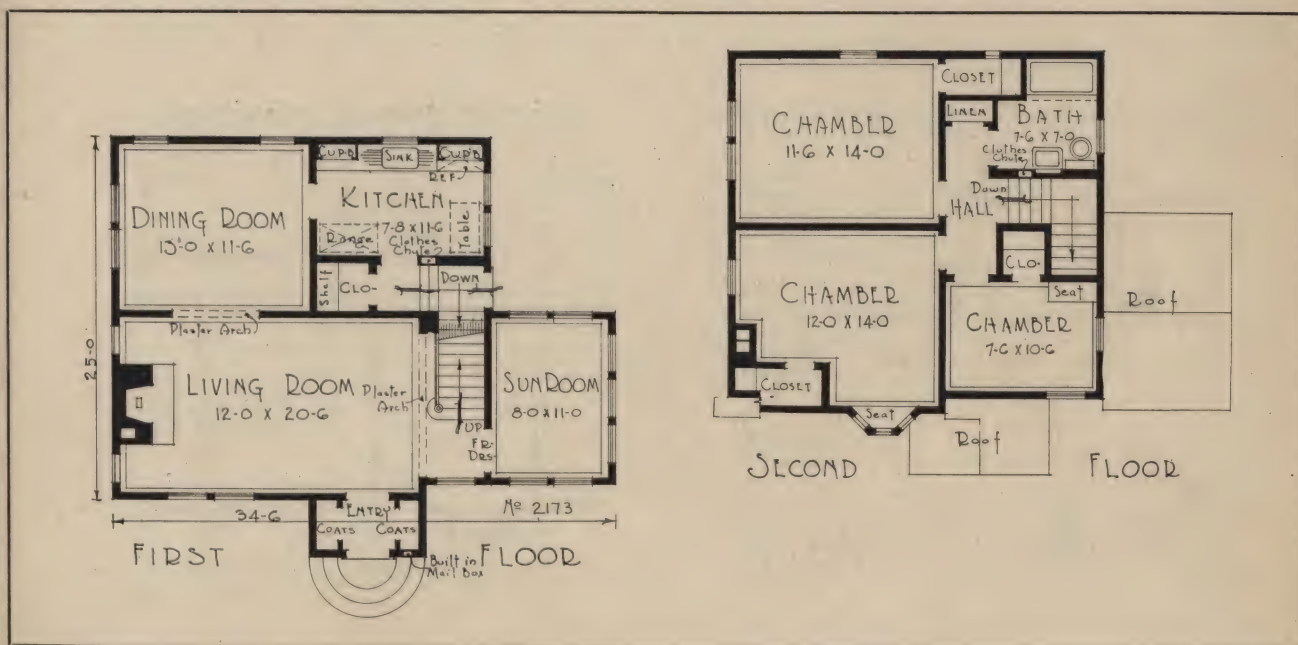




A Steep Roof is Characteristic of the English Cottage.

The contrast between the dark painted trim and the light stucco is pleasing. This contrast of color accentuates the steep roof lines of the front gables. The projecting window seat is important as it furnishes a distinctive element to the design. The pediment over the front door has been borrowed from classic architecture and this motif makes the entrance rather formal in feeling.

The main stairs are separated from the living room by a wide archway. The sun room is so placed that it might be used as a bedroom in an emergency. If desired, a door may be placed in the corner of living room so as to open into rear hall. Upstairs are two large bedrooms and a small one suitable for a child's room or for a sewing room. The bathroom has a recessed tub.





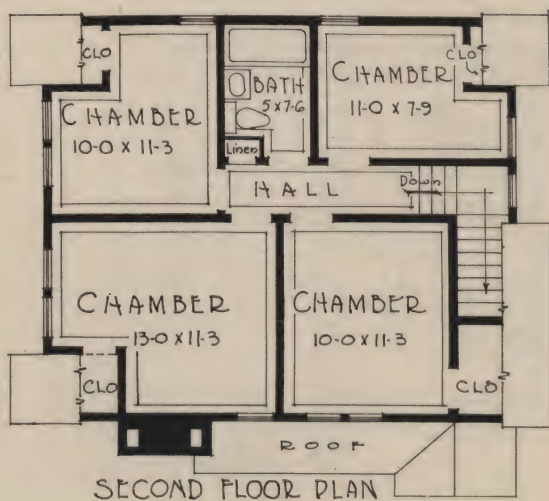
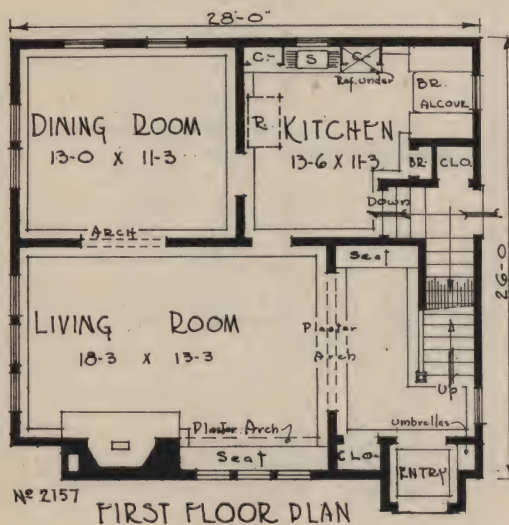
The Chimney Seat Is Unusual

Many homes are distinctive on account of having the chimney in front, rather than at one side. In this home an unusual window seat is provided at one end of the fireplace. The ceiling over this seat is arched. Then entry and coat closet are in line with the trend of modern planning. There is a commodious breakfast alcove in the kitchen, a coat closet off the grade landing

and numerous other very desirable features.

The lower space at the ends of dormers is utilized for bedroom closets. Three of the chambers have cross ventilation. The bathroom is equipped with a steel medicine cabinet.

The walls are stuccoed, and on the roof, stained cedar shingles are used. Selected brick is used for the base and front stoop.





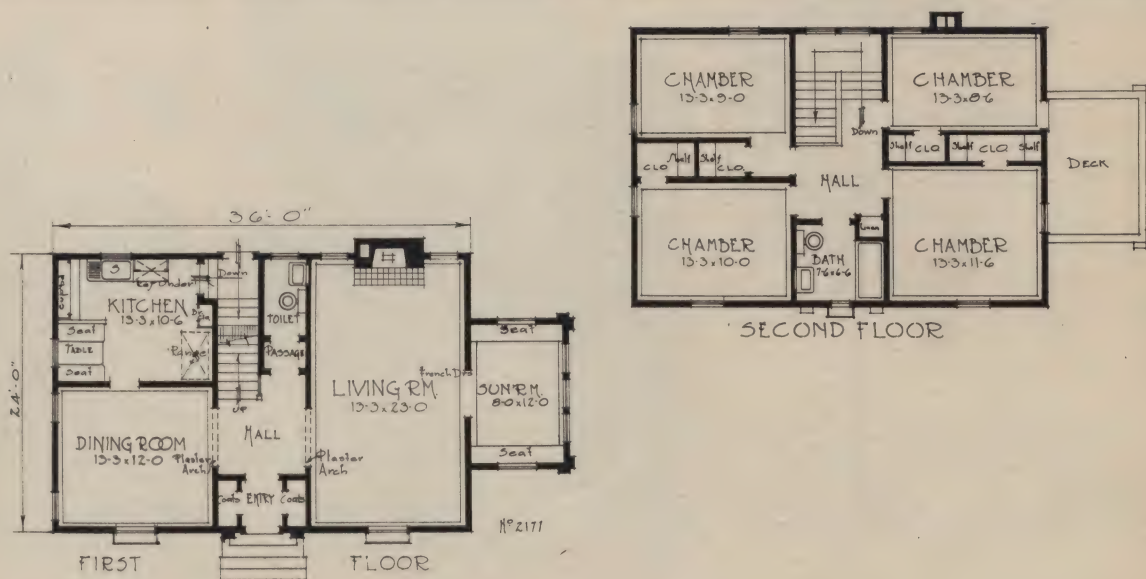
A Floor Plan Adaptable to Many Exterior Styles

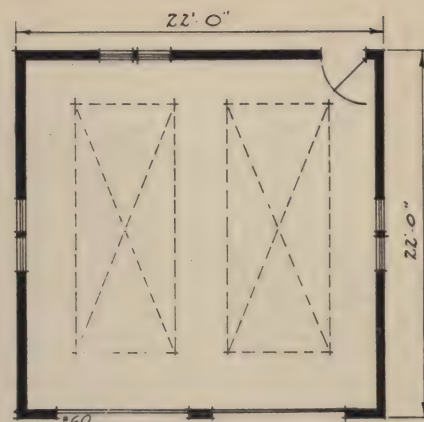
This floor arrangement will be very familiar to most of our readers for it has been used in many types of homes, sometimes in the New England Colonial, sometimes in the Western home and, as above, in the so called Mediterranean style. It has a symmetrical layout and a perfect balance would be secured by adding a wing on the end opposite sun room, of the same size as the latter. This arrangement permits of a pleasing interior and for convenience, it can

not be surpassed even in homes of greater cost.

Such a plan offers splendid light and ventilation. It is excellent for the handling of guests. It is economical on account of the simplicity of outline. It is adaptable to all climates.

The roof is covered with asbestos shingles laid in the French style. Spanish or barrel tile would be an optional choice for roofing. The walls are of frame, stuccoed. Brick is used for the lower portion of wall and for the steps.





The Double Garage is a Good Investment

How often we have heard a home owner express regret that he has but a single garage and admit his lack of foresight in building a structure for only one car. A double garage is in no sense a measure of extravagance. While most of us feel fortunate in owning even one car we can always rent the other half and the monthly income derived will soon pay for the entire garage. In cold weather this income should more than pay the cost of heating the building.

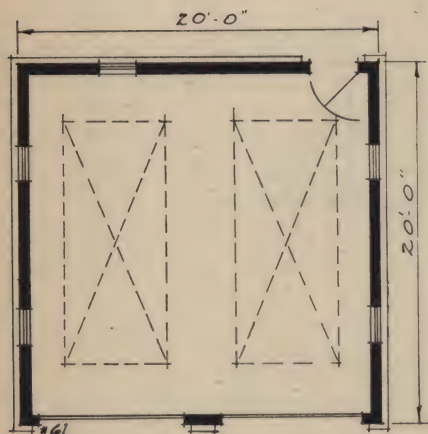
Many men require a truck or car for business purposes in addition to the family car. How convenient to have this on the premises for use at a minute's notice.

In regard to the space required, a single garage should be twelve by eighteen or twelve

by twenty. A double garage twenty by twenty will be satisfactory in most cases; thus it can be seen that only eight feet additional width is required over that needed for a one car structure.

Another consideration is the salability of the home with a double garage. Quite often a sale is lost because the prospective purchaser desires accommodations for two cars.

A double garage is well worth the additional cost. It is true that a single car garage can be remodeled at a later time, but remodeling is expensive and unsatisfactory. If economy must be practiced, build the outside, and finish the interior and install heating system at a later time. Many like to do this interior work themselves in spare time.



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ANSWERS to YOUR QUESTIONS

On Interior Decoration

Editor's Note—Answers to questions relating to interior decoration and furnishing, color schemes, floor coverings, will be given through these columns (free of charge) in the order received. To subscribers desiring quick service by mail, a nominal charge of one dollar is made and where samples of wall paper, curtain and drape materials are desired with price, from which selection of patterns may be made, a fee of two dollars per room or five dollars for entire house is asked.

FOR THE COZY BUNGALOW TYPE

Question: We are building a small tile and stucco house. My library is my greatest problem. I have two large wicker rockers for it which are finished in a cream color. The rest of the furniture is in mahogany, and consists of one chair with tapestry upholstering, one Windsor, a radio table and chair, and one large table that serves for both living and dining room. The floors in this room will be of hardwood, and the woodwork ivory. I have oval shape rugs, three of them, in taupe with colors of rose and blue in them. The piano is in mahogany. Where shall I place my chairs? What to do with the small rugs? Please help me, too, with my draperies. How shall I drape the doors to the side porch and the one at the west entrance? There is a coat closet to the left in the front entry with a mirror and lamp in the entry. I have a wicker table lamp to match the wicker chairs—thought it might be used here. My intention was to have the walls plastered a sand finish so that they might be tinted at any time. I want some color in the dining alcove. How would it look to have the inside of the cabinets painted yellow here, and then carry out the color in the curtains? Any help you give me will be very much appreciated.

Answer: L. W.—For a bungalow such as you are building, the ivory woodwork would be the most pleasing—the walls can either be painted or papered in a light buff stippled effect.

Using wicker chairs such as you have in your room, we would suggest using a cheerful cretonne for your hangings and if you want your glass doors treated, a sheer French marquissette would be most suitable. Your description of furniture arrangement, of your piano, radio and large table is the most suitable for that room. The large tapestry chair can be used on the west wall near the large table, and the wicker chairs we would suggest placing near the fireplace, perhaps one on either side.

The coat closet is the proper place for a small console table and mirror, but the wicker lamp would be more suitable used near one of the wicker chairs.

You would get a very much more satisfactory effect

in your living room if you used a large rug—almost covering your floor. This rug could be in any neutral color, preferably plain. Would suggest using your oval rugs in the doorways.

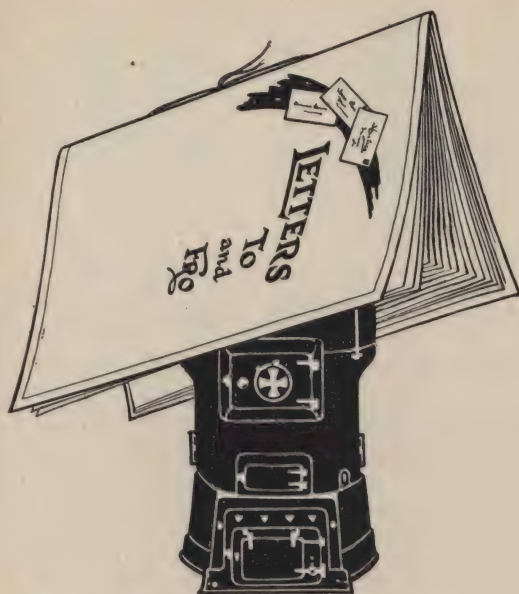
For the dinette cupboards, a soft green would be a nice background and would make a better background for your china than would the yellow. Yellow in your window curtains would be most charming with this arrangement.

For Rooms With Abundance Of Sunlight

Question: I shall greatly appreciate your help and advice with reference to the house I am now having built, of cream brick with red tile. The living room is twenty-seven by fifteen, south and west exposure, and is connected with hall and dining room by French doors. Please tell me what color to use for walls and woodwork in these rooms. Would like something cool and pretty, as there is an abundance of sunlight here. Living room has, also, a five-foot alcove with broad, arched opening, and three windows on south, one on east. How would you furnish this? There are two built-in bookcases on either side of arched opening, and the floor is elevated one step above the rest of the living room. Windows are arched, so please tell me how they should be draped, and what finish is best for floors? Rooms mentioned have oak floors, and I want a pretty finish on them, besides it being very durable. Kindly suggest color for breakfast room and kitchen. These have northern exposure. Breakfast furniture that I now have is a combination of apple green, ivory and mahogany. Would you make any changes, in order to have the breakfast room bright and cheery?

What size rug would you suggest for living room, and what color? Also, what kind of draperies? I have a piece of blocked linen I want to use somewhere—would it be best in the dining room, or one of the bedrooms? There are three bedrooms, and I would like suggestions for wall treatment, woodwork, draperies and lighting fixtures.

Answer: A. E. C.—We are hoping that the following suggestions will be of help to you when you come to decorate your new home:



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Living Room:

Walls: Rough stipple in a cool antique green.

Woodwork: Antique walnut or oak.

Floors: Use a stained filler, then wax, two coats.

This makes a very satisfactory and durable finish.

Floor Covering: Plain grey-green chenille, in a size that will expose about one foot to one and one half foot margin.

Draperies: Drape draperies to follow line of arched top of windows. In handblocked linen in bright coloring—Spanish red, green, etc.

Lighting Fixtures: Wrought iron in Spanish design.

Dining Room:

Walls: Same as living room.

Woodwork: Same as living room.

Floors: Same as living room.

Floor Covering: Oriental rug with rust color ground.

Draperies: Green and sand—stripe moire or silk repp.

Lighting Fixtures: Wrought iron in candle effects.

Alcove:

We would suggest carrying this out as a part of the living room, using the alcove for a reading and writing room.

Bed Rooms:

The bed rooms are very attractive when furnished with gay chintzes and painted furniture, oval rag or hooked rugs. The woodwork in old ivory or a soft café-au-lait is very pleasing, especially if chintz papers are used on the walls. The colored gauze curtains are very attractive. Your linen, as per sample, which you enclosed, would be lovely in a bed room furnished with maple furniture.

Breakfast Room & Kitchen:

Walls & Woodwork: Painted in a warm yellow.

Curtains: Dotted muslin with green dots.

Furniture: Your breakfast suite as it is, is a very good color.

Light Walls And Woodwork In The Cottage Home

Question: We are building a six-room brick veneer cottage, and we would be very grateful to you if you would furnish us with suggestions as to color scheme and interior decoration. The large living room and bed room are across the front of the house, which faces the south; dining room opening off the living room to the north, and the kitchen, two bed rooms and bath at the rear.

The fireplace in the living room is to be of textone, and the woodwork in the living room and dining room will be of walnut finish with ivory trim. The bedroom at the front of the house, and the corner bedroom at the rear will be finished in ivory, with walnut trim, and we had thought of finishing the other bedroom in gray. Will you please suggest colors for walls and draperies, and also make suggestions regarding furniture? What kind of curtain material would you suggest for steel casement windows?

Answer: W. H. W.—We trust that our ideas furnished herewith, will be helpful to you:

In a six-room cottage such as you are building, we feel that it is quite essential to have your walls finished in a light tone. With the walnut and ivory woodwork of your living room, a soft buff color, stippled, in either paint or wall paper would be most pleasing. The dining room faces the north, and therefore can be in a warmer tone with more of a yellow cast to it. It is always more satisfactory to have your bedroom woodwork done in ivory, with a walnut trim if desired, rather than gray—gray will always produce a cold room. Gay chintz wall papers or dainty shadow effects are both very good for bedroom wall finishes, and they will make more cheerful and liveable bedrooms than the painted walls.

A very popular and nice glass curtaining material is the French marquissette in a deep ecru color. This is quite successful when used with over-draperies. A pretty stripe sunfast in the living room and a gay figured chintz or linen in the dining room is good. The floor covering in these two rooms may be alike, of either a plain or two-tone Wilton in some neutral color. The furniture must be, of course, chosen according to the size of the room. A small davenport with two comfortable chairs and perhaps a pair of small wooden arm-chairs; then, with two or three occasional tables, a desk with lamps and accessories, would make quite a complete living room lay-out.

The bedrooms may be furnished with walnut, or the lovely painted suites of maple now so popular, each of which would make a lovely room. The curtains in the bedrooms should be either in a ruffled effect of colored organdie, or plain white with colorful over-draperies. Rugs, in oval shapes, of wool or heavy cotton are easily taken care of and produce the fresh feeling that is so essential in the bedroom.



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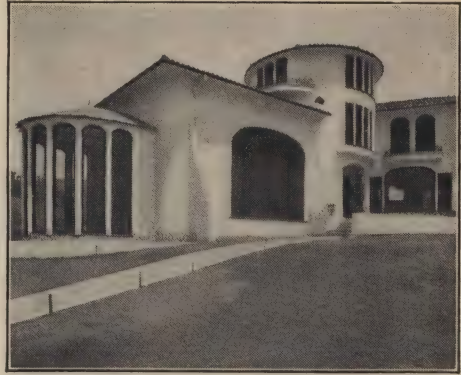
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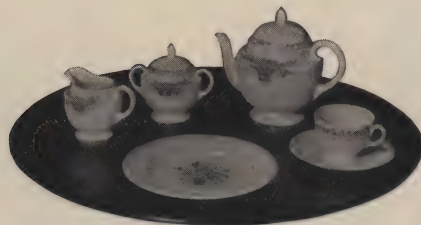
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Tea Table Tips



By BETTY BENTON



STRONG tea and scandal—My! how refreshing!"

The five-o'clock tea table has come to be as much of an institution in the United States as in England. 'Tis well that this is so, for the tension on nerves is high in these strenuous days, and just the rest and relaxation, to say nothing of the wee bite and sup in the late afternoon, is restful and stimulating.

The art of making and pouring tea gracefully is one that every woman may acquire by practice.

Tea should be made with freshly boiled water, two teaspoons to a pint of water making a moderately strong beverage. Rinse out the tea pot with boiling water; put in the tea and pour on the boiling water. Let it stand from three to five minutes, then serve. A little more tea is required if the tea-ball is used.

Thin lemon slices should be carefully separated when cut and all seeds removed.

The small lemon fork is indispensable; also a silver or china waste bowl.

Tea is served with lemon, sugar or cream. Pour tea on cream, not cream on tea.

Always serve some kind of wafer, cookie or nut bar with afternoon tea.

All lovers of lemon in tea like this combination: Add to each cup of tea a teaspoon of orange marmalade, stirring it in well. The result is delicious. A slice of pineapple with a bit of lemon is also favored by some, while a whole clove dropped into the cup just before the tea is poured is popular and tasty. Some prefer the combination of a marschino cherry and rock candy instead of sugar.

The author once attended what was supposedly a Bridge Tea. Upon the arrival of her guests, the hostess announced that there would be no card playing, but only conversation, and that a new kind of tea was to be served. This tea she called Russian

Amber Tea. I will give the receipt here, for I feel sure that some of our readers will enjoy it as much as we did.

While the cold winter evenings are upon us and there is nothing more enjoyable than a good game of bridge and something good to eat, try this tea. It is different, and appeals to most men. But—remember—it must be served piping hot!

Russian Amber Tea

6 Oranges	3 tbsps. Tea
3 Lemons	18 whole Cloves
1½ cup Sugar	3 quarts Water

Take juice of oranges and lemons, the rind of three oranges and one lemon, being careful to remove all seeds. Put all in a granite kettle and let it boil until it looks clear, at least for one half hour. Then strain through a cheese cloth. Put back on stove and add sugar and whole cloves, then let it boil ten minutes. Have the tea in a cheesecloth bag and just before removing the kettle, drag the bag through the mixture several times, or until it becomes a clear amber color. Then strain once more. One may use more or less sugar, according to taste.

Caution: Do not use too much tea as it will become bitter. Be sure to serve Russian Amber Tea piping hot.

One can make this Russian Amber Tea at any time and reheat it just before serving.

We are giving here, too, the recipes for four kinds of small pastries that are particularly delicious to serve with our Russian Amber Tea. Our recipe for Tea Cookies is as follows:

Tea Cookies

1 cup Brown Sugar
1 cup Butter
2 Eggs
¼ tsp. Salt
1 cup Chopped Nuts
1 tsp. Soda
3½ cups Flour.



Cont. p. 55

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PLUMBING SANITATION

By WAYNE F. KELLY



SINCE the contents of Keith's Beautiful Homes Magazine is intended to further and promote ideas to the homebuilder, this new page will be devoted to the problems of sanitation.

The importance of sanitation to the development of civilization has been proven through the ages. Only as sanitary conditions have improved, has civilization developed and progressed.

The life of a nation depends upon the health and happiness of its people and this state cannot exist unless proper sanitary measures be employed in guarding that most valued of all treasures—Good Health.

Much could be written upon this subject, but let it suffice to say that, though great strides have been made up to the present time in the improvement of sanitary conditions, much greater effort will have to be directed toward the interest of this cause before we can hope to come anywhere near perfection.

That a keen interest is being shown in this question of sanitation and its vital importance to our own country is shown by recent activity of the general Federation of Women's Clubs in their Home Equipment Survey. Their slogan is, "Running Water in Every Home." This would naturally lead to the installation of complete plumbing facilities and the result would be better sanitation.

This discussion leads us to the question of plumbing itself. Perhaps nothing pertaining to the home and building is so important as the proper kind and quality of your plumbing installation. Let us say most emphatically that the health and happiness of the family may be governed by faulty plumbing. Suppose we mention some of the major considerations that affect plumbing in the home, location of all fixtures, kind and quality of fixtures, the bathroom, and a most important factor "your plumber."

So much can be said on any one of these subjects—in fact, volumes. In order that you may get ready ideas, we will deal with the subjects in groups.

The plumbing is too often considered from a standpoint of convenience, rather than that of necessity and health. This is true whether in the city, in wooded

district, or on the plains. The importance of sanitation is vital to the future generation. In the city, our problem is so complicated that steps have been taken to regulate and control this factor of the house.

Plumbing is more than a convenience; it is a real necessity. If, in the outlying district where a cesspool is used, be particular as to location. The pool should be placed a safe distance from the house to assure no odor at any time and especially in hot weather. The septic tank is, of course, the modern method most commonly used for disposal purposes. After making satisfactory provision for disposal, consider well the proper ventilation of all other plumbing. The bathroom should have outside windows for light as well as fresh air. Frost and freezing must be eliminated. This reminds us to keep all water pipes, as well as drains, between *inside* walls. A frozen pipe can often cause considerable damage to a most beautiful home.

Your architect and plumber are well acquainted with all problems of this kind and their wide knowledge is valuable. Consult them freely. They encourage you to do so.

When locating the different fixtures, it is economical to group them in one section of the house, but do not sacrifice a good job of plumbing for this small saving. It is often a simple problem to locate the fixtures so they are placed against one and the same partition. The quality of the plumbing materials should be given every choice, as it is false economy to install the poorer grades. Once in place, fixtures should be permanent for it is costly to replace. It is easier to do the job right, than to tear up and rebuild leaky or rusty pipes. Brass is recommended for this reason. Its cost is slightly more, but its use assures one no further trouble.

The day of "pot luck" for the bathroom is past. There was a time when it was a matter of using the small space left for that most essential part of the home. Now the bathroom is open and airy, and with the artistic tiling, beautiful fixtures, built-in tub and shower, it has become one of the most attractive rooms in the home. The more modern ideas advocate two or three smaller bathrooms, rather than one large room.

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It is so convenient in the morning when the younger members of the family are preparing for school and, again in the evening just before dinner is served.

The family bathroom is all right *until* you have a family, or guests — then the conflict and complications, and the discovery that with bathrooms, as with bedrooms, you "need enough to go around."

The home is usually built to last many years, so if the additional expense is divided over a period of years, the cost is but a few cents per day. What a revolution since the era of the hated Saturday night tub beside the kitchen stove! What a revolution in beauty and comfort! Today fine bathrooms are everyone's right.

Equal in importance is the kitchen—the workshop of the housewife, where she spends from two to four hours a day. It should be attractive and at the same time sanitary and practical. With the attractive enameled articles now obtainable—moulded and enameled in one piece—to do away with all dirt catching cracks and crevices, it is possible to have a kitchen that equals in beauty any other part of the house.

The final and most necessary factor in plumbing in a home is the Sanitary Engineer—the plumber himself; preserver of the health of our nation; the man largely responsible for the decrease in infant death rate. He has been the agency that has hewn away the change that made women slaves in their homes; has made it possible for them to have sanitary fixtures carefully installed bringing to them comfort, surcease from unnecessary trial, and healthful surroundings. This servant, through his foresight and application, has made it possible for civilization to march onward without the necessity of waiting until sanitation was perfected for such an advance. Again we say the plumber in a large degree is responsible for the public health. He is the one who stands ready to serve you at any time, but the individual must make the application.

In another issue some discussion will be given to the details of the kitchen, bath rooms and other plumbing features in the home.

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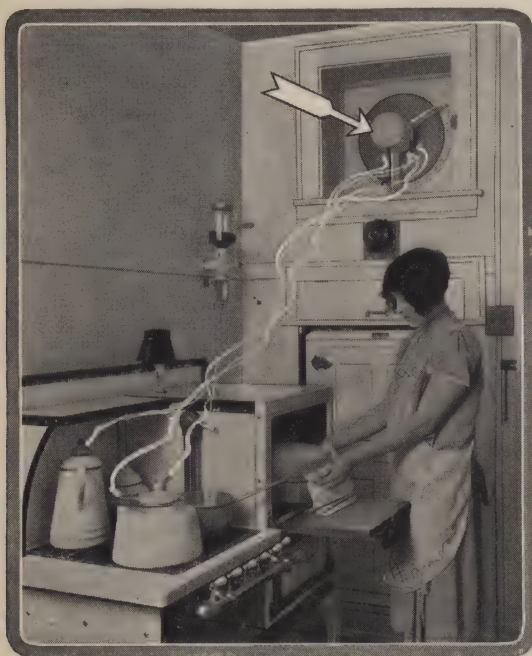


ELECTRIC VENTILATION

THE modern home would instantly cease being modern if the wires supplying electricity were cut off. We have come to depend upon electrical appliances of all kinds for our comfort to such an extent that their loss would seriously disrupt our mode of living.

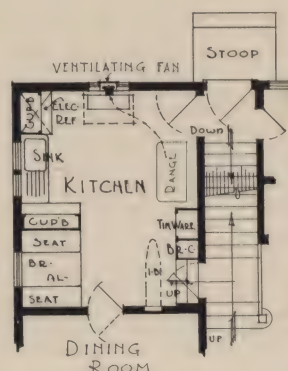
The electric fan is familiar to all of us, but a fan specially designed for efficient ventilation is "something else again." While the ordinary fan is excellent for cooling a room in hot weather it does not clear a room of bad air as does a real ventilating fan. The kitchen is the room which needs more consideration than any other on account of cooking odors and steam.

How often the house wife has to prepare a meal in a room sweltering with heat and clouded with steam.



The usual method of relief is to throw open the outer door, but this action often as not fails to improve conditions because of a lack of breeze or because the

breeze is blowing in the wrong direction. By installing a modern ventilating fan a snap of the switch starts the removal of this poor air from the kitchen.



These fans are obtainable in any locality. Their cost is low and their installation extremely simple due to proper preparation on the part of the manufacturers. No special wiring is required, the current consumed being approximately the same as for an average light bulb. Ventilating fans may be installed in old houses as well as new. In new houses the preferred method of installation is to set the fan in a panel over a window or elsewhere in the outside wall. In houses already built the upper sash of a two-light window may be replaced with a panel to support the fan or a removable panel (factory built) may be hung by hooks in front of the upper light which is lowered when ventilation is desired. This last method requires no preparation except the placing of two hooks in the head casing of the window. Where there is a door with transom, the fan may be built into the transom or be hung in front in the same manner as with a window.

It has been found that a kitchen should have a complete air change every two minutes. By computing the cubic feet in a kitchen the size of fan needed may be ascertained.

When the fan stops and there is no sash to close, the space between the blades permits rain, wind, dust or insects to enter the house. An ingenious shutter

frame has been devised which tightly closes up the opening the instant fan stops. The accompanying illustration shows a typical installation of shutter and fan. The thickness of wall may vary, however, with different forms of construction. The shutters are hinged near the top of the blades and drop from their own weight when air pressure outward ceases. When the fan starts, the reverse happens, the blades are pushed outward and stay out as long as air is being removed from the interior of house. Thus it can readily be seen that the shutters are entirely automatic in their action.

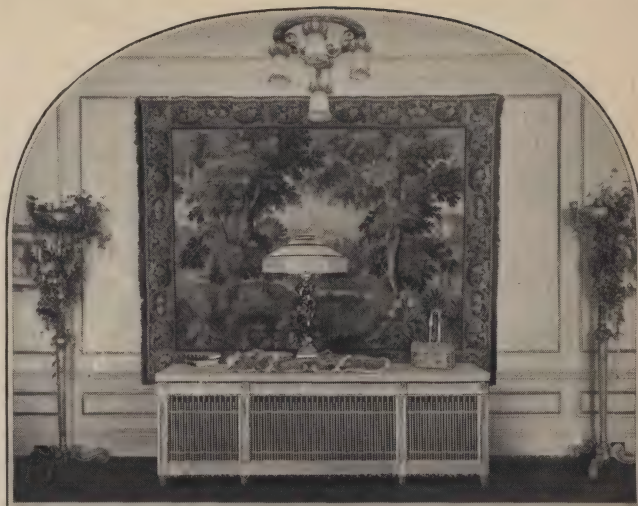
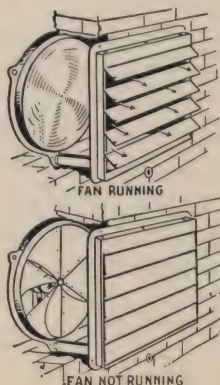
An electric fan must run at high speed. Heat is developed inside the motor and some form of cooling system will permit more satisfactory operation than otherwise. The small pipe with outside opening under shutters is the vent which runs to inside of motor. The motor, while running, creates a suction and fresh air passes up the pipe, through the motor and out with the exhaust air. This cooling system prolongs the life of the motor and also permits motor to be completely inclosed.

The location of a ventilating fan is important. A kitchen fan should be near the range, preferably at one end. Illustration "A" shows a good installation. Illustration "C" shows a plan of another kitchen where the fan is above a rear window. It is a good idea to provide a small grill or register in the top and bottom of the dining room door to admit air from the front rooms of the house, otherwise this door should be at least partially open when fan is being operated.

Many homes are hot boxes during the summer due to improper planning, natural conditions, or both. By locating one or more ventilating fans in the attic at strategic points the whole house will be cool and comfortable whether there is a breeze outside or not. Registers should be placed in the attic floor and if the house is a two story one, the stairway must be open to permit air circulation. If the stairway is of the closed type the door should be kept open. No matter how good a home is, the addition of a forced ventilation system is bound to improve it.

ILLUSTRATION B.

The action of the shutters is entirely automatic as they are opened by the force of the air as it is exhausted by the fan. They drop in a vertical position when the fan stops. Note the small air inlet under the shutters. This is for cooling motor.



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PORTLAND CEMENT

IN 1824, Joseph Aspdin, an English bricklayer, made a cement by calcining a mixture of limestone and clay. The resulting powder, when hardened, resembled stone quarried on the Isle of Portland, and hence, it derived its name of today—Portland Cement.

Portland cement is sold under many brands, but in reality, it is a standardized product. Its greatest use is in concrete work.

Good concrete for any purpose can readily be secured, provided suitable materials are used, correct mixtures are selected, the mixing is thorough, excessive amounts of water are avoided and the finished concrete is not allowed to dry out for several days.

The sand should be composed of sharp, hard, durable grains and be free from noticeable amounts of dust, shale, loam or other foreign materials. The coarse ingredients may consist of crushed stone, gravel or air-cooled blast furnace slag having the same qualities as required for the sand. In addition, the coarse material should not contain many thin or lengthy particles. Sand is considered as the material passing a quarter-inch sieve and the material which is retained on this sieve is called coarse aggregate.

A batch should be mixed by machine for at least one and one-half minutes after all of the materials, including water, are placed in the mixer. A batch should be completely discharged before another is put in the mixer. If mixed by hand, the sand and cement is turned over by square shovels until the mass is of uniform color. The coarse aggregate is then spread over the cement-sand mixture and the materials again mixed until the pebbles have become evenly distributed. A depression is then formed in the center of the pile and water added slowly while the materials are turned with the shovels, this turning being continued until the cement, sand and coarse aggregate have been uniformly combined.

The following table shows the mixtures usually recommended for concrete construction around the house:

MAXIMUM SIZE AGGREGATE	MAXIMUM WATER PER SACKS PORTLAND CEMENT
------------------------------	---

1:1½* Mixture for:

Wearing course of two-course driveway ¾"	5 gal.
--	--------

1:2:3 Mixture for:

One-course walks, porch and basement floors, driveways and steps 1½"	6 gal.
Sills and lintels ¾"	5½ gal.
Basement walls exposed to moisture 1½"	5½ gal.
Columns 1½"	6 gal.

1:2:4 Mixture for:

Floors and beams 1½"	7 gal.
Concrete work in general 1½"	7 gal.

1:2½:4 Mixture for:

Basements or building walls above ground 1½"	7½ gal.
Base of two-course walks, floors and driveways 2 "	7½ gal.

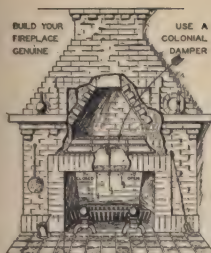
1:2 Mixture for:

Wearing course of two-course walks, floors, and driveways ¾"	5 gal.
--	--------

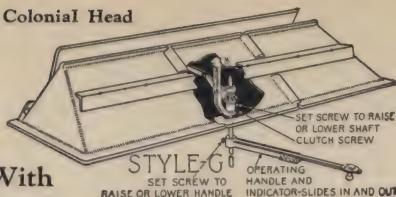
*The first figure stands for a bag of cement, the second for cubic feet of sand, and the third for cubic feet of coarse aggregate. A sack of cement is considered as one cubic foot.

Only enough water should be used so that if a bucket full of mixed concrete is quickly turned upside down and raised slowly, the mass will not settle more than one half of the height of the bucket. The correct amount of water to be used for different purposes is found in the table of mixtures given above. If the concrete is too stiff to be workable using the mixture and water recommended, the amount of the aggregate should be reduced. If the concrete slumps more than as described above, more aggregate may be added. In other words, it is more important to regulate the amount of water per sack of cement than the amount of aggregate used, as the amount of water controls the strength of the concrete.

When the concrete is placed in the forms, it should be thoroughly tamped and spaded to make sure that there are no rough, loose patches of stone next to the forms. If the walls are not completed in one day, the surface of the concrete should be roughened and



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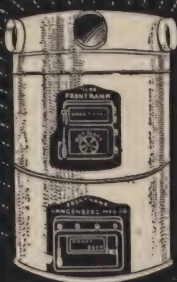
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washed clean before continuing. It is advisable to place a thin mortar bed of 1:2 mortar upon the cleaned surface. Particular care should be exercised to see that the new material is thoroughly rammed against the old surface in order to secure a good bond and prevent cracking.

Freshly laid concrete should be protected so that it will not dry out during the first four or five days, which is usually accomplished by frequent sprinkling or by covering with sand or straw which is kept in a moist condition. This is essential because the hardening of cement is due to its contact with water and no increase in strength occurs after the concrete is completely dry. Curing has a marked influence upon the durability and wearing qualities of concrete.

Portland cement mortar is recommended for laying up concrete blocks, brick or hollow tile. A formula widely used is as follows:

One part Portland cement to not more than three parts sand with the addition of hydrated lime equivalent to fifteen per cent of the cement, all measurements being by volume.

When colored mortar is desired, it is customary to tint the mortar with mineral coloring.

Portland cement is used extensively in setting interior tile work, a bed of pure cement mortar being employed. It is also well known for its use in stucco, but the latter is an entire subject in itself.

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By CONSTANCE GREGORY

WOULD you like to take an intimate trip through France? By that, I mean, to make the acquaintance of its bourgeois population—those hardy and aggressive people who till the soil, who manufacture all types of things, who teach in schools, who are in a daily process of earning fair livings? In France, as in all countries, this class makes up the bulk of the population, and to know the country correctly, it is, naturally, necessary to have first hand knowledge concerning the lives and habits and domiciles of these "backboners" of the state.

In this respect, one of the most beautiful of books, both in its make-up and its contents, is *SMALL MANOR HOUSES AND FARMSTEADS IN FRANCE*, by Harold Donaldson Eberlein and Roger Wearne Ramsdell, with a delightful introduction by Leigh French, Jr. It is published by the J. B. Lippincott Company of Philadelphia. As the authors themselves state in regard to the book, "This volume is intended alike for the general reader and for the student especially bent upon making a closer acquaintance with the rural domestic architecture of France. France holds great rewards in store for those who set out to examine the small manor houses and chateaux, the farmsteads and gentilhommières to be found throughout the country from North to South and from East to West. The field is a rich one, full of fascinating material and fresh."

The volume has been written by experts on their particular subject and is, furthermore, an exceptionally fine example of the book-maker's art. The letterpress is in perfect taste, the paper in harmony, the illustrations from photographs or drawings made especially for the book, the bindings in handsome buckram stamped in gold. Enough cannot be said for this volume, for it is in a state of perfection reached both by its publisher and by its authors, in their complete and true information, their mass of first-hand knowledge with France's domestic architecture, their quaint and informal way of taking their reader along with them through the picturesque small manors of beloved France.

AMERICAN GLASS is a very recent book by Mary Harrod Northend. Its publisher is Dodd, Mead & Company, New York City; its price \$5.00. "From the small glass objects found in the tombs of the Pharaohs to the plate glass window of the twentieth century is a long journey, but a thrilling one, and it is the purpose of this book to mark some of the milestones on that trail."

Miss Northend has covered every possible field of glass manufacture since Columbus' landing in the New World. There is a charming chapter on early American bottles, the modern collector's joy, interesting chapters on the historical background of all types of glass, and a delightful division devoted to decanters, stemware and tumblers. The latter opens with, "The dancing light from the ten foot logs blazing inside the fireplaces in baronial halls of Merry England played over the drinking glasses filled with ruby wine, making pools of brilliant color on the snowy cloth. We in our country are but carrying on the same idea when we place on our table or sideboard, tumblers, wine and flip glasses, filling them not with wine as in former days, but with rosy jelly or perhaps a potpourri of rose leaves to perfume the air. Or perhaps we set a rare old tumbler of blue glass on the window shelf where it catches the rays of the sun, disclosing tints a thousand times more beautiful than when it stood formerly upon our tables filled with old Burgundy."

Isn't it fascinating to know that you can pursue Decoration through its families, just as you trace families in Humanity? I was intensely attracted and impressed by the fact, and, upon progressing further, found that in Decoration there are but four families; namely, The Renaissance, The Baroque, The Rococo, and The Neo-Classic. Developed thus, Edward Stratton Holloway's livre, *THE PRACTICAL BOOK OF LEARNING DECORATION AND FURNITURE*, is a lesson in history and historical backgrounds, as well as it is a book of practical value in interior decorative modes. It furnishes its reader with not only information, but so very concretely and originally does

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it develop its principles that the student cannot help but absorb them completely. Particular attention has been given to modes of differentiating the furniture of the various nations and periods, so that the reader learns to know one from the other at a glance.

There are one hundred and eighty illustrations—beautiful plates—each of authentic, historic interiors or period furniture. The book sells for \$4.50 and its publisher is J. B. Lippincott Company, Philadelphia.

TEA TABLE TIPS

Cont. from p. 46

Cream the butter and sugar thoroughly, add eggs and continue to beat. Sift flour, salt and soda three times and add nuts to first mixture. Pack in mold and leave in refrigerator over night. Turn out on board and slice as thin as possible. Bake in a hot oven. This recipe makes five dozen cookies.

Hermits

2 cups White Sugar 1 cup Milk
1/2 cup Butter 2 Eggs
3 level tsp. Baking Powder
1 tsp. each of Cloves, Cinnamon, Allspice and Mace
1 cup Raisins or Currants

Cream the butter and sugar. Add well-beaten eggs. Put baking powder in milk and turn into butter. Mix spices and raisins with two and one half cups of flour, stirring all together. Bake in small gem pans.

Chocolate Nut Bars

2 Eggs 1 cup Sugar
2 squares Chocolate 1/3 cup Butter
1/2 cup Flour 1 tsp. Vanilla

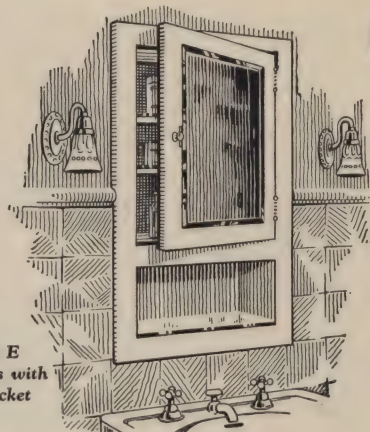
Beat eggs, add sugar then butter and melted chocolate together. Add flour and one cup chopped nuts. Bake in a sheet, and cut into bars.

Almond Macaroons

1 3/4 cup Sweet Almonds 1 3/4 cup Powdered Sugar
3 Egg Whites

Add sugar to stiffly beaten whites, add nuts, chopped very fine. Work the whole together, then roll mixture to form a ball about the size of a nutmeg. Lay them on paper at least one inch apart and bake in a slow oven until light brown.

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A Dining Room of Rare Quality

A decidedly artistic note is struck by the over-hanging balcony sheltering the cozy, natural stone fireplace and the sunny window seat

A Studio Home

Snuggling Itself Into A Hillside



By NAOMI SWETT-SOMMERS

*Designed by Otis Josselyn Fitch, Architect, and
Built in Portland, Oregon at a cost of \$12,000.*



THE kind of a house I like is one of quiet repose, many comfy corners, plenty of room to live in; a house that will maintain strength and beauty even for generations to come.

Too often nowadays are houses built for the time only—and too often are we Americans coming to change houses just as we do our automobiles.

Why is the simple Colonial style of the early American period one of inimitable dignity and loveliness? Why do the old German castle, the French chalet, the Italian villa or the quaint English cottage charm us, even though they were built a century or more ago?

Their builders did not set out to duplicate foreign individualities. A French baron did not want an English cottage; neither did a German count want a Spanish bungalow. And just so did the American colonists want architectural expressions of their own—those expressions which have since been rendered traditional and perpetuated as classic.

In those olden days, when the home was filled with children, with guests, with visiting relations, who, instead of wondering where to go of an evening, conjured up simple and wholesome home entertainings—in those days, I say, houses were built to last, to

endure, to give in a comfortable, substantial manner, room for just such a mode of living.

And discriminating home builders today, while looking with wisdom at the age-enduring relics of years gone by, instead of telling their architects, "Make my home French, German, or Spanish," rather say, "Make my home *mine*! Let it have a foreign influence, if thereby you can give it more charm or beauty, but don't copy, don't duplicate, let it—when finished—be no one's home but just mine!"

The catching appeal of a tile sink in the kitchen, an ornamental fireplace, a palatial bathroom equipment, do not cover the multitude of sins in architecture and construction, no more than do cheaply, but stylishly made wearing apparel, appeal to people who really know what good dress is. The home seeker today is coming to the point where he demands a dwelling place that will withstand the usages of the years to come, even that of the future generations. He builds a house that will *live*—a house that is sensible, solid, permanent: not the kind of a house that the first rain will wash away, or the first strong wind will rustle through as if it were made of cardboard. Seeing the thousands of home-investing pitfalls that the unwary have fallen into, he is careful; he takes his time; he doesn't rush blindly. He is wise.

The house of our pictures is of solid, artistic, and substantial construction, a house that holds its place as a part of the landscape, and will never rise up out of the roadside and "hit you in the eye." It's not of a style of architecture that ever has been, or ever will be—a "popular craze." It's a house that was built for someone, that duplicates nothing that has ever been built before, and which perhaps will never be du-

By building this house with three different floor levels, the architect has contrived to make it conform easily to the landscape, instead of distorting the landscape to conform to the house; not one single iota of its quaint picturesqueness may be ascribed to style affectation.

The stone flagging of the landings and paths that surround the house melt into the woods surround-



Economy, utility and convenience in the garage location, which utilizes the same roof as the house, without cutting off light, air or otherwise marring the exterior appearance.

==

The dining room, kitchen and bedrooms are on the second level, where French doors lead to the flagged entryways.



plicated itself, for not only was it planned to meet family individuality, but more important still, it was planned to live up to the individuality of the site on which it stands.

Is the homesite that you have, on the side of a hill, for instance, overgrown with natural shrubbery and trees? If so, then there will be a host of inspiring suggestions in this house, which is successful largely because it takes its place quite naturally as a part of the landscape surrounding it. It is modern; it is adaptable.

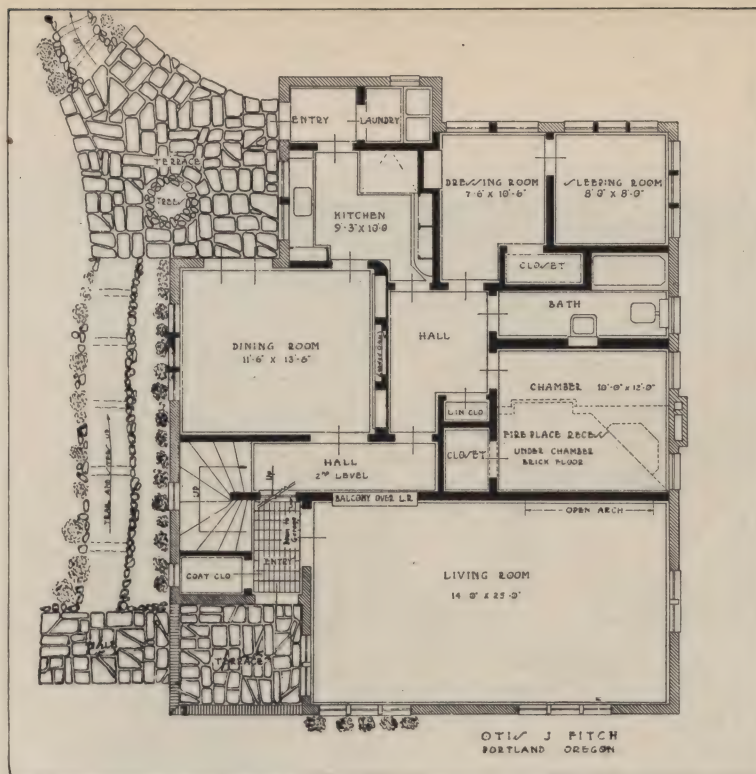
ings, which, instead of being put into lawns, have been left in as nearly natural a state as possible. Inside the house there is an elusive spirit of romance. That is why I like so particularly well, this friendly little house of seven beautiful, livable rooms!

Though but little larger than the average living room, this one offers more moving about space than the usual fourteen by twenty-five living room would possess. Owing to the arrangement of floor levels, it has been possible to niche-in the fireplace underneath the main bedroom, thereby making it truly a nook of

cosiness and comfort rather than merely a resting place for a pair of formal candlesticks!

For those who love the romance of a balcony overlooking the living room, a hillside location is an ideal one, for on level land such form of architecture is not so readily permissible. This balcony is built on the second level, and leads to a picturesque and most interesting dining room, which, also being at ground level, has charming exposure on two sides. On this level, too, are the kitchen, a laundry, a central hall, and two bedrooms, the rear one extremely small and hence, possessing a separate dressing room.

A hillside location offers not only opportunity for distinctive architecture, but for actual utility and economy. In this instance the location makes it possible to place the garage under the same roof as the house, by means of a basement level, below that of



the living room, but very little above the road. With a drive direct to the main street, almost at its entrance, the garage is reached by means of a little winding flight of stone steps from the main terrace, and, once more, from a stairway inside the house. Thus has maximum convenience been attained without marring the beauty of the house, or cutting off light and beauty from any part whatsoever.

Coloring, line, texture! In all three

has deft handling been shown. Aged in appearance, to suggest its French-German inspiration, though not following an arbitrary type, the common brick have been built into hollow walls, then waterproofed with a mellow, yellow stain. The shingles, colored a weathered slate, have been laid irregularly, with heavy butt lines and the rough timber trims are finished in old red-brown, unevenly applied. The result—a rustic, woodsy exterior that gives hints of charming romance within!



The living room is seven steps below the dining room which opens directly from the little balcony above.

And there it stands, at the end of a natural looking log and rock stairway leading up from the street level, where an electric button controls the quaint, hand-wrought iron lamp at the top stair.

A hundred details contribute to the interest of the

the studio living room are stained with a creamy, transparent wash, and the woodwork, after being colored an aged, reddish brown, has been waxed. Colored tile set into the brick fireplace, quaint hand wrought iron lighting fixtures, balcony rail, curtain



The bright colored tile of the recessed fireplace, with the assistance of the rich bits of pottery and glassware, catch warm ruddy high lights from this most livable of living rooms!

interior details, that begin with the odd bits of amber antique glass that have been set into the leaded panes at the entryway and windows; the curved arched opening into the living room, continue in the dining room where double French doors swing to the flagged outer terrace, and where three built-in niches form a buffet with a stained glass inside window, behind which reflects both the daylight that steals across the hall from the west, and the lamplight at night! Interest is highly increased by the arched-in wooden

rods, and ornamental stand lamps, maintain the old world atmosphere suggested by the uneven planks of the oak flooring. Additional interest has been attained by placing odd, solid doors on the book cabinet that has been built into the wall just below the balcony rail.

A kitchen of cool apple green and soft, warm yellow with cupboard doors of clear glass, bedrooms with daintily flowered wall papers! One finds also, a wealth of built-in conveniences that include all



This dining room is not austere—on the contrary, it is one of the coziest spots in the house!

shelves on either side the buffet, where peasantware may take its appropriate place.

Room decorations have been carried out always with the object of making the house a *setting* for objects of rich, colorful beauty. The rough plaster walls of

sorts of cupboards, drawers, broom and linen closets, and clothes closets that are exceptionally roomy. All of these things tend, in a pleasingly artistic and permanent manner, to make this house thoroughly and wholly likeable.



Courtesy of Minnesota Linseed Oil Paint Company

*"For Morning waits at the End of the World --
And the World is All at our Feet!"*

A New Triumph In Domestic Pottery

By ELAINE C. PLATOU



POTTERY of the present day has, in itself, rare elements of beauty and grace, and, to quote Henry Turner Bailey, Director of the Cleveland School of Art, "A piece of beautiful pottery in a room confers a certain distinction, like the presence of some notable personage. It represents one of the oldest and most potent crafts of mankind—older than the making of books, older than architecture itself. Made from the commonest of materials, its earlier forms have outlasted empires, and have preserved a record of men who lived before the calendar was invented.

The skill of man has never transformed a more humble material into forms of greater loveliness. Longfellow's 'Keramos' gives the best record we have in poetic form of this royal craft, which has served with equal success the naked savage and the sumptuous Pope, the kitchen drudge and the Queen upon her throne.

The triumphs of prehistoric potters, of Egyptian, Sumerian, Minioan and Greek potters, of Persian, Indian and Chinese potters, of Etruscan, Spanish and Italian potters, of German, French and English potters, as great as they are, have not exhausted the possibilities of common clay. There is always room for fresh triumphs—and right here in the United States."

With all the centuries of Art standing to the advantage of European countries, here in the United States is a certain ware of pottery that seems destined to add a beautiful chapter of its own to the august history of ceramic art.

With the remarkable growth in good taste on the part of the general public, with the great improvement in architecture, interior arrangements, design of furni-

ture, textiles, and the like, the public is becoming more discriminating and more and more realizes the value for charming arrangements in furniture and furnishings. It is not sufficient that a piece of ware simply be covered with striking color; if incorrect in design, it remains but a mass of clay. To be art ware in the *true sense* of the word, it must be *correct in design and pleasing in line and composition*. Further than that, the proper color must be used in glazing each individual piece. When this is done, we have a vase, a bowl, a figure, or a candlestick, whose general effect is both interesting and



An example of sheer loveliness in figure, bowl and flower arrangement.

pleasing, and which has decorative value when used in the home. Unless a decorative piece has these inherent qualities, the owner will grow tired of it; may even hate it. If it has these inherent qualities, it fits into its place and is appreciated more and more as time goes on.

Every architect and every interior decorator working along sound principles today, regards the walls and



beauty requisite in a cherished possession. The mediaeval figure shows the wonderfully interesting drapery of that period, and it is further interesting to note that the figure itself was taken from that gorgeous spectacle of religious symbolism—"The Miracle."

Such delicate colors as can be found in these bowls and candlesticks! Marigold—larkspur blue—sea green, giving the impression of the ever-changing sea, and hence, very adaptable—old ivory—delft blue—maple green—lilac gray—jade—hyacinth—Persian blue—apple blossom, a most pastel shade of shell pink—nasturtium green—lapis blue! And the glazes are several, one being clear, another producing a pleasing, waxy, parchment-like surface, and then, a lustrous glaze. The groupings, with the figures ranging from eight inches to eleven inches high, when placed in the low bowls and together with tall candlesticks, form lovely decorative sets for the luncheon or dinner table. The bowl and comport group shown here are in an old ivory shade and are lined with

woodwork of the home as backgrounds against which to form groupings. Therefore, the walls and ceilings should be neutral in tone, the woodwork of color not too strong,

and the rugs (since they represent a large mass) as a rule will be rich in colorings but not too brilliant. With the large spaces

in the home more or less neutral in color, the "stage is set" for charming groupings of furniture, lamps, mirrors, paintings, and other objects. Before this is done, there is no color and little interest in the room. The owner in the house feels the need of color, and looks for color and color contrast. Consciously or not, the owner needs groupings that will be centers of interest, to which the eye will wander with a sense of real pleasure. Art ware, whether glass, pottery, brass or bronze, or whether represented by the colorful silk shade of a fine lamp, the spicy note furnished by the colorful parchment shades of the present mode, or flower arrangements,—any one of these meets this hunger for color, this need for interest. Art ware thus serves a very *useful* purpose.

Expressive of individuality about the ware shown here are the exquisite and very individual colors used, and the grace and delicate lines with which the figures have been molded. The dancing nymphs are vibrant with life, and express the moving spirit of outdoor beauty. This is evident in the grouping of the preceding page. The bases of the figures form flower holders, and the beauty of them is enhanced when flowers forming a suitable background, cast soft contrasts of light and shadow over the figures.

Here is a group that possesses that enduring



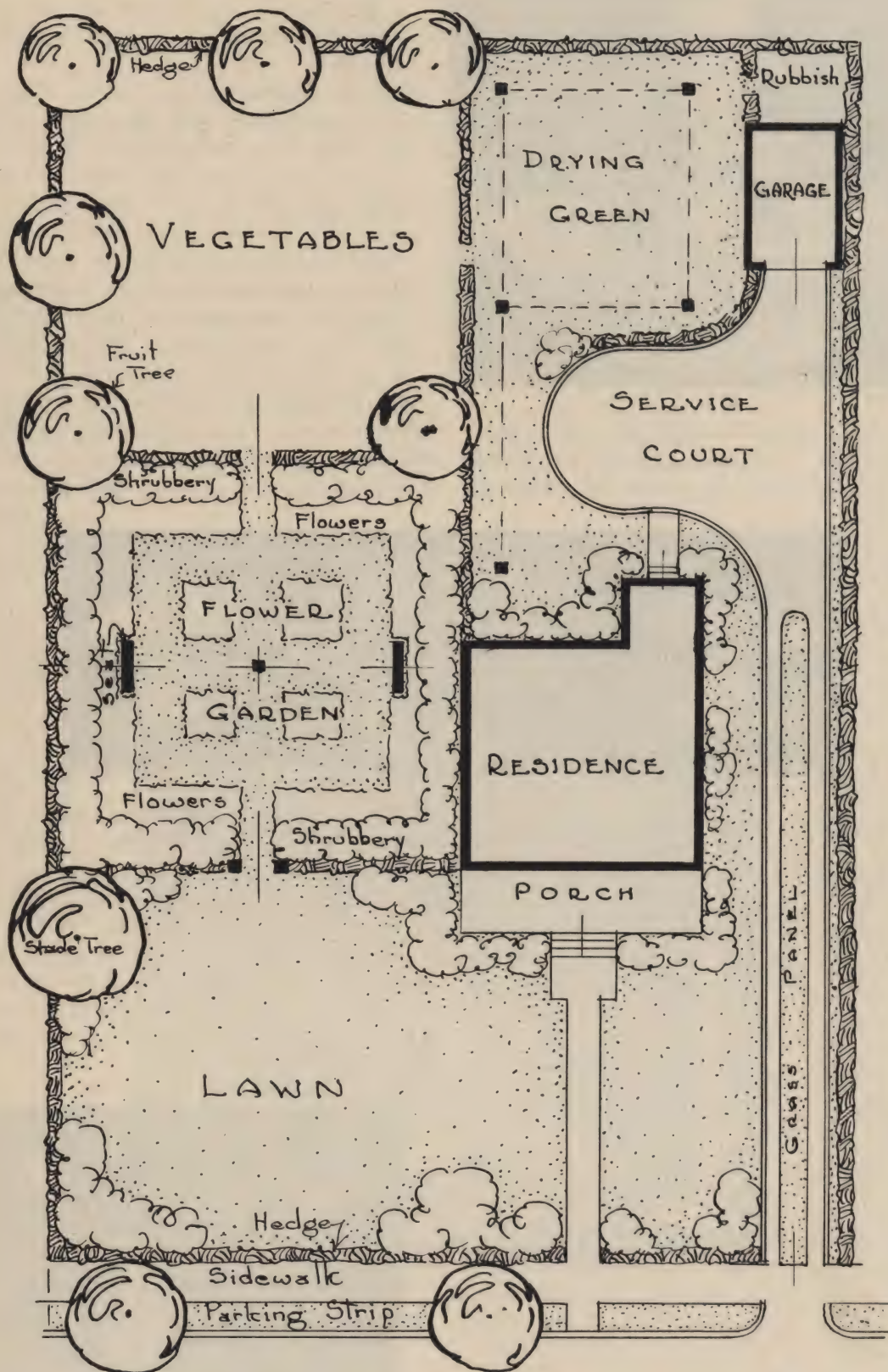
apple blossom pink. The candy comports stand three and one-quarter inches high and are in a Seahorse design, as indicated by the

detail work on each pedestal. The bowl which holds the figure from "The Miracle" is also in Seahorse design.

At the bottom of the page is "Cleopatra's Barge." The bowl is interestingly fluted, oval in shape and is decorative even without flowers.

From clay, man has learned to fashion objects of rarest beauty and it is because of the mastery of potters from the dawn of civilization to the present time that we can today, enjoy pottery such as this in all its revealing beauty.





An excellent lay-out for an average city lot, with opportunity given for a small formal flower garden.

The Gardener's Round Table

By EZRA C. STILES

Landscape Architect



WE see a great deal of book and magazine material about the design of the small property, where the designer or the writer is at liberty to juggle house, garage and drive, to his heart's content in a pleasant quest for the perfect plan.

But—how about the home builder who does not see the need of advance landscape planning, or who is too busy keeping down his architect or contractor to bother about what he usually calls his wife's domain—the yard? And, how about the home owner who buys his home already built?

In either case, there he is. The house and garage are immovable and usually there is but one correct place for the drive. That being the case, he is up against the real problem of making the most of what he has and not of seeking for a divine arrangement.

This is the everyday case in the suburbs—house and garage completed—drive and front walk in, and perhaps a reasonably good job of grading.

What to do? Lawns of course and some one or two trees and some shrubbery of some kind like the neighbors, and the wife no doubt has ideas of her own about the back lawn. He is interviewed by nurserymen, and has been, ever since the building permit was posted. At first he "shooes" them all away complacently. But now the house is completed. He has already battled with the children—and still more important, the neighbors' children—about running all over the newly graded dirt areas, and the male element on the five fifteen have sat down with him, catalogue in hand and seed packets sticking out of every pocket. Finally it is borne in on him that he simply cannot put it all in grass, or stop at possibly an elm and a maple.

Something is expected of him! He is a new unit in the street and a fair target for nurserymen and lawn-makers and then, to bring it really home to him—the wife expects something, the children expect something, and, worst of all, the neighbors expect something! He is caught. First, he finds out how long he has before cold weather, and then it rains. The fresh dirt turns to a muddy river; the walk is covered with it and the house is full of it. Then the wife steps in. Grass

simply must be sown—does he want the rugs ruined? And when you sow grass, you usually plant something.

He may do one of three things. He may deal with a landscape architect, a nurseryman, may plan it himself, or, rather, have the wife do it. But at all events, he must do something.

Here is an easy answer to this question: Given a house with a medium setback and a garage in the right hand corner set close to the lot line with the drive on that side. All these things give a normal and fairly usual condition.

The first thing to consider is not how will he do it, but what does he want?

First, there is the drying area. That is settled—by the wife. He could hardly set it in the front lawn, as a clothes line is a poor decoration; and neither does he want pajamas flapping next to his side windows; so that means the rear yard, and, as there is no use setting it in the far corner, he puts it next to the garage—its proper place, since there is no room behind it.

There you are—a little less than half the property provided for.

What's left? Why, the largest section of the front lawn, the side, and a half of the rear area.

All right. Will there be a vegetable garden? There will be. They did not come to the suburbs to eat all canned stuff and the exercise will do him good. Fair enough. But how big a one and where to put it? The backyard again, of course, and as for size, let's say medium. That means out to the drying area or approximately the line of the house. And as for front distance, a little over half-way to the back porch or rear house line, or way up to it, if it has to be larger.

Now that's settled and what is left?

A front and side lawn area. Now, about flowers. Of course the wife wants them, but will it be a garden or will it be a few iris and lilies and seedum, etc., in the edges of the shrubbery? Simple enough; if no garden, more lawn area; and if a garden, the natural area is out to the front house line, as that is the logical stopping point for such an area.

Suppose there is no garden; if not, how much planting? And when we speak of planting, what are the main features?

The house, of course, to start with; and that is a question of pure ornamentation. Just enough shrubbery to set it off attractively and not enough to smother it. That being settled, how about the borders of the property? If hedges are in vogue in the neighborhood, a good hedge all around is the best solution. It outlines the property, outlasts a dozen fences and offers both protection and privacy. If hedges are not much in evidence and open lawns are the practice, we might bow to local custom and omit the piece of hedge along the front.

As to heavy shrub plantings; if necessary for screen purposes, use them; if not, don't, unless you prefer them to hedges. •

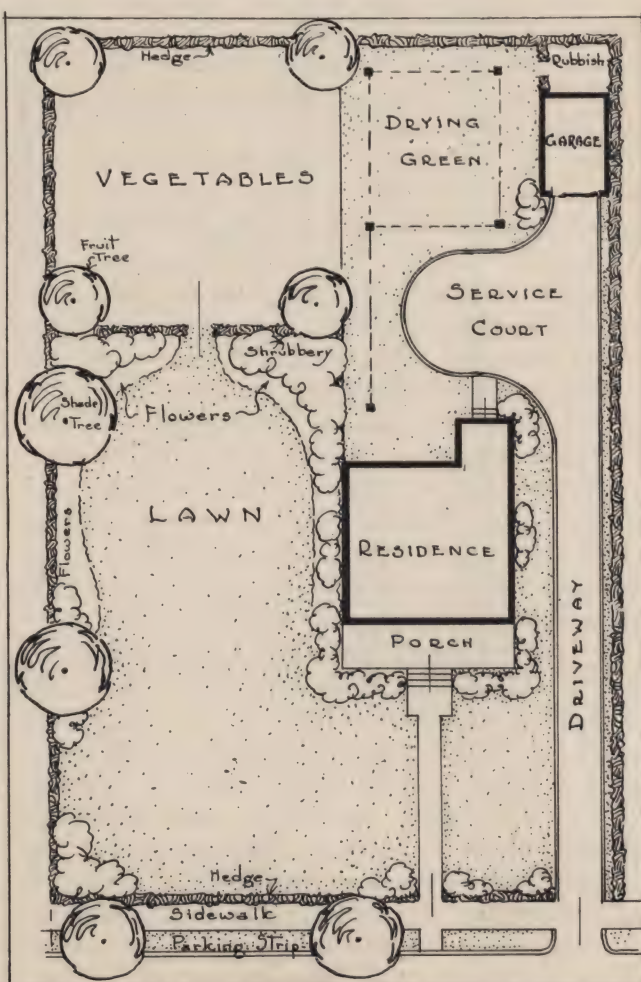
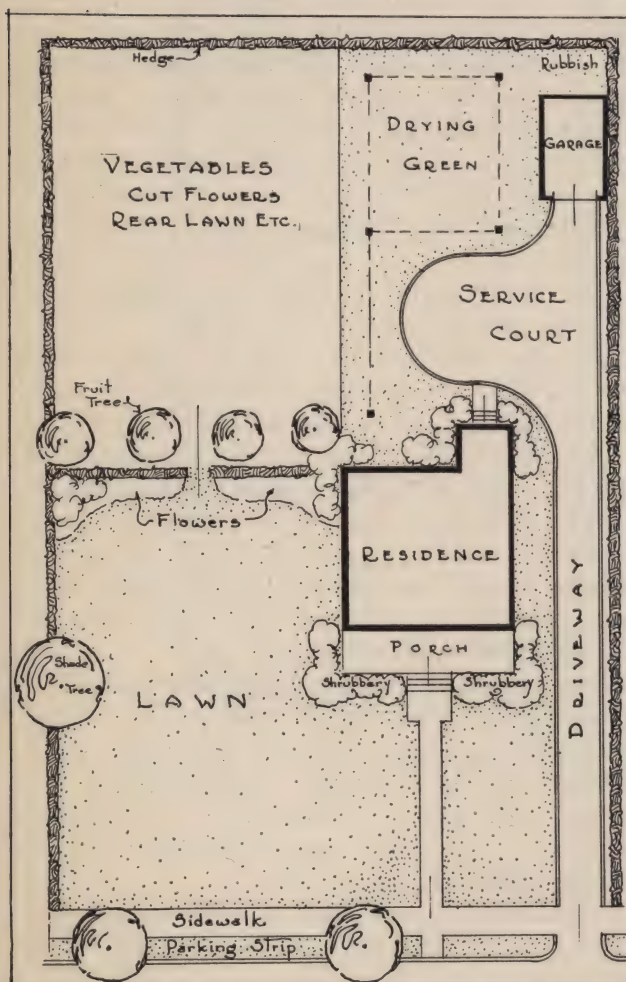
And so it is by thinking logically as to just what is wanted that you can easily arrive at the use and size of areas. When they have been determined, there is only the location of the planting to be considered. Location depends largely upon personal taste, general usage in the neighborhood and adjoining buildings or objectionable features that are found necessary to screen out.

And when one has gone this far, he is in proper shape to obtain sketches from a landscape architect. If it is to be merely a direct dealing with a nurseryman, there will be a fairly accurate knowledge of how much to buy and for what locations, and a good deal of argument will be saved and stock will not be thrown in where it is not wanted. When it comes down to the fine points of planting design, it is the correct disposition and mass of shrubbery which counts in the long run on any property.

The landscape man and the nurseryman can suggest things to you, but there is little excuse for a person being dissatisfied after the stock reaches maturity, just because he was too indifferent to take the time to figure out just what he wanted to do with those outstanding features of his property.

The principles here explained are fairly well outlined in the three accompanying sketches, which show three simple treatments of the same property, two of which show a vegetable garden of the same size and the third with a larger area.

Let us help you with your landscape problems! We want to establish a Landscape question box or—THE GARDENER'S ROUND TABLE, which is to be similar to our Decorative Service (see page 94) and you can help us by sending in your own particular problem—we want to discuss it with you and help you to solve it!



Exterior Walls

The Brick Veneer Wall and the Stucco-Frame Wall

Next Month: Walls of Brick and Walls of Hollow Tile Will be Discussed

The Brick Veneer Wall



BRICK veneer wall consists of the usual frame construction and an outer tier of brick which is tied to the framing at intervals. A brick veneered wall has the same exterior appearance as one of solid brick. The brick, however, carries merely its own weight, the wood frame supporting floors and roof. All brick is laid after the frame is up, and the sheathing is put on, so that a building may be completely enclosed by the carpenters before the brick layers arrive. A frame structure incased with brick facing, has the same exterior fire resistance as one with walls of solid brick. Another consideration is that such construction is slightly cheaper than an eight inch solid brick wall.

Figure 1 shows a recommended form of brick veneer construction. The foundation projects out five inches beyond the face of sheathing so as to form a ledge to support the brick. There should be approximately an inch of air space between the sheathing and brick. Heavy water-proof paper is applied over sheathing. Some form of insulation should be used. A stiff form of insulation—insulating board—may be used in place of the wood sheathing or, as the section shows, this material may be used as a plaster base. Another way would be to use a flexible insulation between the studs.

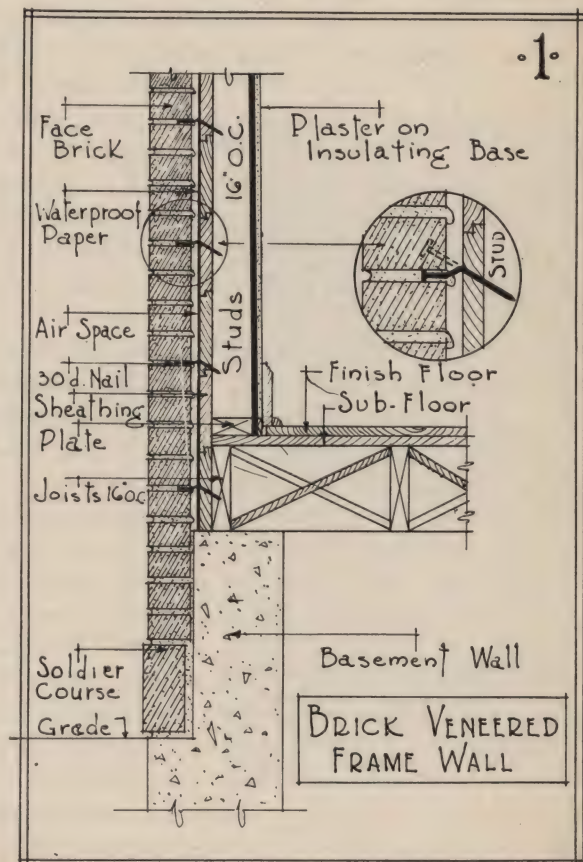
The tying of the brick to the wood frame is of tremendous importance. There are two ways of doing this. One means is to use corrugated ties which are nailed at one end to the sheathing. The other is to drive thirty penny spikes into the studding. The latter system is to be recommended as the better. The detail in the circle shows how the spikes should be driven into studding a little above top of last brick course, and then bent down against brick. The spikes should never be driven close to brick work, for if they are it will be pushed out when the spikes are bent down. The nail head is embedded in the mortar joint, thus making a secure anchorage. It is necessary to use steel angles above openings to carry the brick. Window and outer door jambs usually have a narrow brick mould in place of the wider casing used with stucco and siding.

Many old frame buildings which are in good condition are brick veneered and thus given a new lease of life. An eight inch cement wall is constructed next

to the present foundation and carried below frost line. The old siding need not be removed. The brick is laid up with an inch air space between the old siding and brick. Thirty penny nails are used for ties, and applied as stated above. A staff bead mold is used over the present window or door casing to stop the brick against.

Sometimes brick veneering is carried partway up the walls of a house and some other material used above. Brick and stucco look exceptionally well in combination, using brick for steps, porch columns, and for a partial veneer, ending with a brick sill or belt course. Best results are usually secured by starting at the grade with a row of bricks on end—a soldier course. A similar course looks well over window and door openings.

With the wide range of colors in which brick is manufactured, many different effects are possible. The mortar joint should be of contrasting shade and not too narrow. A joint approximately one half inch thick is commonly used with face brick. This width allows





L. J. Batchelder, Architect
Brick offers a colorful surface

the joint to be seen at a distance, and sets off the brick to advantage.

The Stucco-Frame Wall

The stucco frame wall may be built with or without using rough sheathing. If no sheathing is used, metal lath or metal fabric is fastened directly to the studding and the stucco is applied from both inside and outside. This results in a slab about two inches thick with the metal reinforcing in the middle and is technically known as "back plastered" construction. As there is no sheathing used, the frame must be made rigid with diagonal bracing. Insulation should be applied either between the studding with cleats or on the inside of the studs in the form of a plaster base.

Figure 2 shows the most common type of stucco-frame wall. Wood sheathing is applied in the same manner as for the side wall. There are on the market today various materials used in place of wood sheathing, in the form of insulating boards. Some of these are excellent and eliminate any need for wall insulation elsewhere.

The section shows insulating board used as a plaster base instead of wood lath. Flexible insulation may be used instead, placed between the studding. The important thing is to provide insulation at some point, insuring a warm wall.

Metal lath and metal fabric are widely used as a stucco base. Ordinary wood lath is not to be recommended. There are also several patented bases for stucco made of materials other than steel. The best test of any lath or base is the test of time. If a material has been in use on a building several years without any serious cracks appearing in the stucco, it may safely be depended upon. Sometimes, however, cracks are caused by uneven settlement, and the stucco or base cannot then be held at fault. Unfortunately, it is not always possible for a prospective home build-

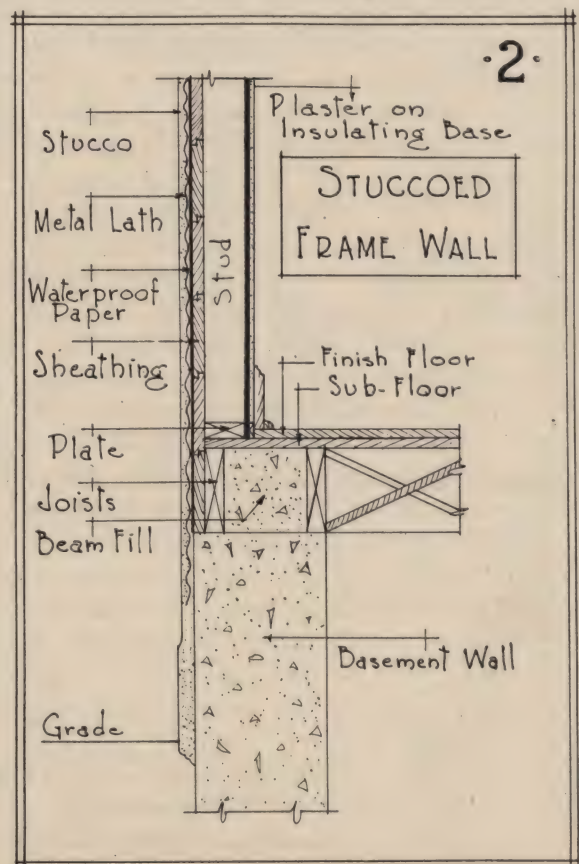
er to actually observe how certain building materials, which appeal to him, stand up in service, so he must go by the opinions of others. He should then rely on the advice of his architect or a reliable contractor. Stucco as applied on wood frame has been in use for over twenty years, and the present day materials are the results of much careful study.

When putting on metal lath or metal fabric, it must be kept away from the sheathing a distance of about one quarter of an inch so that the stucco may pass behind, thus forming the necessary "key" for the stucco.

Self-furring metal lath is constructed so that this furring feature is secured without the use of strips. Furring strips,

when used with metal lath, are either wood or metal, and are spaced about twelve inches on center. Furring nails which accomplish the same purpose may also be used. Some metal lath is ribbed, which gives great strength and holds the lath away from the sheathing.

Metal lath consists of thin metal sheets which have been punched. Sometimes sheets are filled with short slits and stretched so as to produce a diamond-meshed lath. The latter is called expanded metal lath. Metal lath is made from high grade sheet steel, and is either galvanized or painted. If a higher quality product is desired to meet the most exacting conditions, it is ob-



tainable in copper alloy or other rust resisting steel, manufactured into metal lath. Such lath is usually painted. The application of metal lath should be exactly as recommended by the manufacturers, as the nailing and wiring are impor-

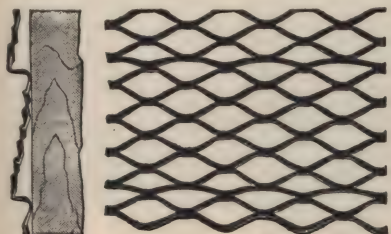
Metal fabric consists of cold drawn, heavy, galvanized steel wires, running at right angles to form two inch square meshes. The joints are electrically welded. Metal fabric is usually crimped which makes it self-furring.

Patent bases usually have dovetail grooves to key the stucco. Often an insulating material is used in combination with selected and treated wood lath with beveled edges. Some of these patented materials replace the wood sheathing. They come in rolls or in large sheets like wall board. As with metal lath, it is important that the base be firmly fastened to the frame, for stucco is a heavy material.

Stucco may be made on the job from Portland cement, sand lime and water, or it may be a patented, ready-mixed stucco.

The accompanying illustration shows the recommended application of cement stucco. Three separate coats are put on. The total thickness should be seven-eighths inch out from the face of the lath. Patented stucco is delivered to the job in containers ready mixed for use and merely needs the application of water. The applied thickness should be the same as for cement. The number of coats may, however, be two or three, depending upon manufacturers' specifications. White Portland cement and white sand with mineral tints are often used and assure many beautiful color effects.

Whatever stucco is used, the troweling of the surface has much to do with the appearance of the home, therefore expert mechanics should be engaged to do the stucco work.



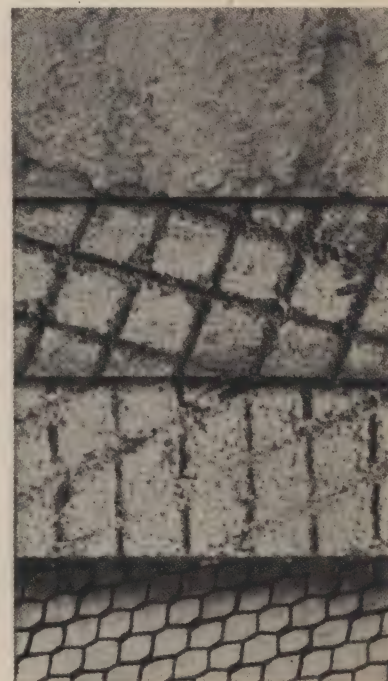
One type of self-furring metal lath



An English cottage with rough textured stucco walls

The rather rough surfaced stucco looks well on the English cottage shown in this article. On a Colonial home, rough textured stucco would seem out of place, and a sand floated surface would look best. The informal Spanish home so popular in Florida and California usually has a stucco wall with a wavy surface, or the trowel marks are allowed to show, sometimes the semi-circular trowel sweep being strongly accentuated. The formal type of Italian home may have a rough coat of stucco which has had the high spots troweled smooth giving an alternating smooth and rough surface.

Replacement of poor stucco is one of the most expensive repairs in the building field. Good materials, properly mixed and properly applied, over a solidly constructed frame and on a foundation which has been allowed to settle, will insure a lasting and thoroughly satisfactory stucco wall.



Showing cement stucco application in three coats

Furnishing Young Girls' Rooms



By ESTELLE H. RIES

THERE is no doubt that each young girl should have a room which she may call her own, where no one is to intrude and where she may find the solitude and privacy so necessary to resourcefulness and independence. In this restless age, one can really only be thoughtful alone, and the proper facilities in agreeable surroundings afford a distinct advantage. It is right to provide her with an environment that will keep her wholesome, happy and normal.

The background of her room should be left sufficiently neutral and sufficiently flexible so that objects in the room may be changed from time to time, to conform with the ever broadening interests and improving taste that are based on her mental growth. But it seems to me, that more important than almost anything, in adapting the girl to her surroundings, is to tell her frankly what is what, and why. It is not perfection that is the main thing, but rather growth. Imperfections are actually desirable if they are so recognized, for they provide a stimulus to overcome them. It is an event when they may be improved or removed. Your young girl may be surrounded with every luxury and appreciate it not at all because of the absence of any contrasting experi-

ence. If, for example, her annual birthday and Christmas gifts are chosen with reference to this room, an interesting and progressive one will always be had.

On no account should the young girl's room be filled with all the unwanted things discarded from the rest of the house. Her sensitive mind is more impressionable than we remember from our own girlhoods, but educators today are constantly preaching that future development is largely a result of present surroundings. It is far better to have the room, then, underfurnished, than stocked with inappropriate, shabby, "hand-me-downs" from other portions of the household. Do not hesitate to throw away the rickety chairs or worn out rugs and draperies that have served their purpose. The young girl does not, probably, feel justified in protesting against them, but just the same, their subtle influence will get in a negative, if not a destructive piece of work.

The equipment and furnishings here should be chosen for wholesomeness, and should be neither too dainty to lack sturdiness, nor too frivolous to be in good taste. Good furniture is to be found in the painted types that delight the growing girl. Many of them come in stock designs and may be added to year after year, as necessities arise.



First, comes the bed; next, a couple of chairs and chif-fonier; later a dressing table, and, after this, a desk. With a definite goal in mind, the accumulation of years, if you buy gradually, will take form in a charming room, and not in miscellaneous pieces that lack unity and charm. A delightfully youthful wood is maple, which carries the breath of spring and yet is timely and beautiful throughout the years.

She will be unusual, indeed, if she does not want a three winged mirror on her dressing table, and a large closet for her things. A desk large enough to spread out school work upon, will prove a helpful agent in the conscientious performance of lessons. As she advances into young ladyhood, a daintier desk with an attractive desk set will delight her when she lays aside daily studies for the occasional social correspondence.

A couch is quite indispensable in the young girl's room, for there is nothing quite so cosy and intimate as a snuggling up in its cushions with a chum or a book. The day-bed or chaise-longue may serve this purpose, whereas the regular bed is much too formal for that sort of thing.

A capacious sewing table or cabinet equipped with needful accessories will encourage craftsmanship with her clothes and her mending. This will help introduce system into an activity that too often is regarded by the younger girl as pure drudgery.

Your modern girl with her athletic interests is not



A cozy nook for a confidential chat!

apt to like the ultra feminine things that appealed to the fainting, blushing lady of earlier days. Fussiness of any kind is undesirable. Simple directness in hangings, fittings, lamp-shade, bed coverings and the like, are in the long run most congenial and companionable. Straight, slender lines in the furniture, absence of the

clumsy or heavy, will always prove agreeable.

The color scheme of the room is an essential feature of its aspect and should be pleasing to the girl herself, and not primarily to some older person. Its selection may be beautifully made from the many p i q u a n t shades of nature, less common than the hackneyed baby blue and pink that have so dominated in previous years. Nowadays one may use taffetas and thin silks in apple green, orchid, salmon pink, pearl gray, turquoise, periwinkle blue,



Everything is girlish and youthful in this room, from the gay wall paper and hangings to the very informal furniture.



For the young miss whose girl friend comes to "stay over night," twin beds are almost essential.

the orange of the nasturtium, and the shades of peach or apricot. Their very names are delighting, and since they include shades both warm and cool, most needs may be satisfied. It is a charming idea, I think, to

take the girl's favorite flower and use it as a basis for the room's color scheme. Many mothers have in this way achieved results that have delighted girlish hearts. For instance, a yellow jonquil with its green stalk, would be a gay and charming example. The violet would be a little more sober, a rose somewhat richer—but it is unnecessary to enumerate the possibilities. Of course, hangings and textiles must be chosen to conform, and if consistent throughout the room, may be of almost anything from gingham to taffeta. Generally the simpler the textile the more satisfying the room, for girls like novelty, and if something is chosen that appeals to a passing fancy, it is apt to grow wearisome before very long.

Another problem presents itself in planning the room for your daughter. In small single rooms for young people who desire to receive their friends or to study there, it is often more agreeable to have a day bed that will take the place of a typical bed, assuming something of the couch character, and eliminating the bedroom aspect. It would therefore require, instead of the usual dressing table and the like, pieces that somewhat disguise their purpose, or else that are grouped in one part of the room and perhaps behind a decorative screen. The disguised sleeping arrangements serve to create for the girl, instead of a regular bedroom, a little living room of an informal and simple kind.



The chaise lounge is typical of the young girl's room accessories

With gay cushions, a convenient book trough and floor lamp, or an end table with a smaller and daintier lamp, there is a nucleus for another charming type of room for the growing girl. The young girl who goes off to a boarding school or stays for months at a time in some dormitory, also wants to do things to the room she will occupy to improve its probable drabness and to take away its uniformity with similar rooms. The suggestions here set down are to a considerable degree applicable to these transient quarters, as well as to her room at home.

Thus, wallpaper is a wonderful asset. It is inexpensive and easy to apply, and all kinds of unpromising rooms may be quite rejuvenated by a good selection. It makes the background of the room fresh, clean and interesting, and all the furnishings will look better against it. Another excellent ally in many a situation is the use of textiles, particularly in the form of slip covers. Whatever your girl does not like, may be readily con-



A quaint little dressing table made up in a charming English chintz.

cealed under covers that are charmingly colorful and girlish. The head and foot of the brass bed, the faded easy chair, these and other places lend themselves to the magic of gay slip covers. A few hours of work with a few yards of material can transform even the dulllest room into something interesting and colorful.

Good pictures are highly desirable in the young girl's room, and reproductions are even better than expensive pictures. Her ever increasing interests and experiences make it desirable that one should frequently change the pictures for something more advanced in topic, that will keep pace with her development. *Never* give her the pictures that are not good enough for any other place. Photographs of dead second cousins, or the annual dinner of the lodge, and the like, without either decorative or stimulative value, should be relentlessly disposed of. Girlhood is the age of hobbies and there are pictures which, hung in a room, will at once reveal that hobby, and supplement it. Reproductions



A more elaborate type of young girl's room, and probably more appropriate for the young miss of the late teens



This Indian pueblo style of architecture is well adapted to the desert mountain-side location. The building material, painted a rich brown, to imitate the adobe of the olden times, blends nicely with the rough rocks of granite on the mountain. The ladder of desert wood and primitive covering of branches over the outer court, is a distinctive touch borrowed from the Indians. In the rear is a roof thatched with palm leaves, providing grateful shade at all hours of the day.

This house of graceful Mission style is especially well adapted to desert life. The large windows, the patio shaded by a pergola of rough poles, the tower topped by pillars supporting the artistic rustic pergola are all conducive to comfort and shade. The patio floor of deep red tiles, the warm red of the lower part of the wall, the flight of stairs leading to the roof—all provide a pleasing color scheme.



This large home of creamy white stucco with a walled-in patio is of the pure Mission type. The lanterns on the wall posts, and one over the inside door are little hospitable touches to welcome the traveler. The tower with its round window and surmounted by a weather vane, is borrowed from Mediaeval architecture. The stairs leading to the roof are of a bright blue and the outer gates of a deeper shade and the tiles of the roof are red, to provide a touch of color in the drab desert landscape.



This cream colored livable bungalow of Mission style with a little ladder of rustic poles is a typical desert home. The house is particularly restful and artistic. The chimneys of cobblestone and two vivid blue jars set in appropriate niches on the wall give a distinctive touch to this simple architecture. The bright green weeping willow outlined against the cream wall with a blue jar in close proximity, is suggestive of the Moorish style. The desert mountains of rough granite form a background of scenic beauty.



Distinctive Architecture of the Desert

By JESSIE LINKLETTER



DOWN in the Coachella Valley, in the southwestern part of the Colorado Desert, kind old Mother Nature has presented her children with the precious gifts of flowing wells and hot springs, and the grateful shade of palm trees, and here, in a veritable little oasis, is found the small town of Palm Springs.

Tourists, artists, writers and convalescents have found this region a delightful place to live from September until June and here, where the snow never falls and the sun always shines, they have built simple homes adapted to desert living and thus a new distinctive type of architecture is being developed.

The padres of the long ago, wending their slow way across the desert have paused at evening to rest and obtain quiet and comfort in a stern land, and erected shelter homes or missions at intervals throughout California, especially along the Pacific Coast. The hospitable mission, with its simple style of architecture, best suited to the California climate has been copied in some of its forms in most of the homes and buildings of today.

Many of the old mission fathers, with their Spanish and Mexican experiences, brought forth some of the architectural ideas which had developed in Spain under Roman and Moorish influences. It is interesting to note some of these tendencies in the cosy homes of Palm Springs, and to notice the beauty and the simplicity of the architecture and with what care the natural vegetation has been preserved, even after shrubs and trees imported from foreign desert lands have been planted in yards and patios.

A beautiful, though simple type of architecture is shown in desert buildings. Not only has the earlier Mission period been copied, but also the homes show types borrowed from the Indians and the Aztecs. Although climate is a potent factor in determining the style of architecture, man remembers the character-

istics of his old ancestral home, perhaps across the sea, when he builds a home in a new land. Little touches in roof, in chimney and in walls show Norman, Dutch, and English influence.

The desert dweller, in order to exact the greatest degree of comfort in a semi-tropical climate, must conform to certain laws. He must build to obtain the most shade for genial sunny days and his roofs and eaves must be a substantial protection against rare torrential down-pours of rain, and further than that, he must guard against dust-laden breezes. It is wise to provide a fireplace, cool days and nights sometimes coming even in the desert lands, and a sudden drop in temperature is, of course, very keenly felt.

The landscape of the desert differs from that of all other lands and has a strange beauty all its own. It is not like the stern barrenness of the North. Neither does it show the rich and dense greenery of the South. It is advisable to show some color in desert architecture in order to relieve the drab, the umber and the browns of Nature by the introduction of red-tiled roofs, colorful awnings, or green shrubbery against an adobe wall.

The homes of Palm Springs, California, have been selected with the idea of showing the tendency of modern desert architecture, and to display the greatest range of individual expression. There is a restful "out-of-door" look about all of them, and they conform and adapt themselves most artistically to the desert landscape.

The missionaries and pioneers, with their innate love and beauty and simplicity, have given to the desert country and to all California, their contributions in architecture, their knowledge of agriculture and irrigation, and have made of the state a land of beautiful homes with well cultivated gardens and flowers. Visions of the long ago have come true in a measure far beyond the greatest dreams of those early settlers!



ATMOSPHERE

By CONSTANCE BROOKE FINKENAU

*My realm—a wall with paradox of books,
Freemasonry and colors all in one;
Almost a hermit with my gold alone . . .
I have prepared this feast . . . Fair garden nooks
Of thought arranged in tiers; (where present looks
Into the past). . . "Here were the ancients prone
To lie in state" (Tanagra figures moan)*

*With sweeping influence "while vision brooks
Such intervals as come between its eyes,
So beautified with lights of love . . . Now pause!"
. . . My casement windows hung with ivy vines—
Beside an English fire-place, my prize,
The contour of a rare Etruscan vase
Whose dream infused my senses like old wines!*

BUILD THAT HOME THIS SPRING

Here's a Wonderful Choice



A Design Showing Mediterranean Influence

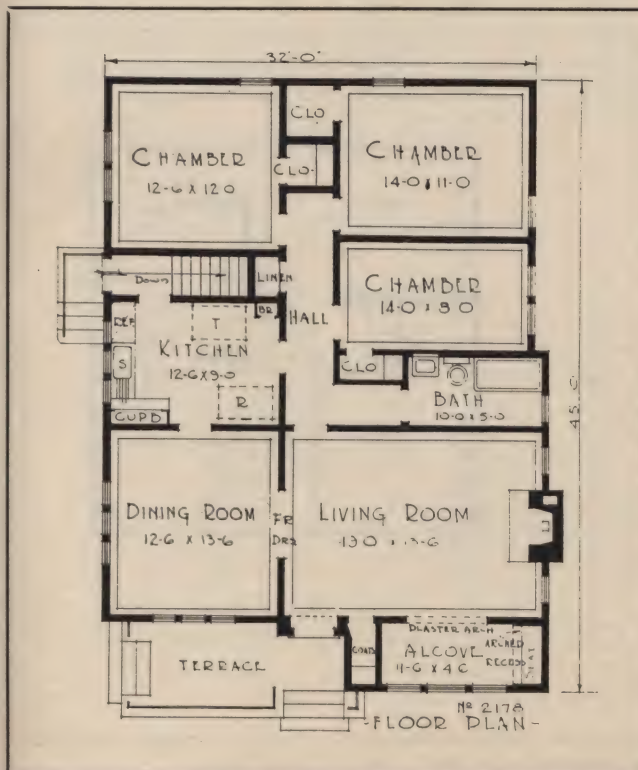
The Spanish home loses much of its charm if the roofing is other than tile. Tile may be obtained in many styles and colors, of shale, of

metal and of concrete. The use of iron work is especially suitable in this case and the awning supports are designed after the fashion of Moorish tent poles. Awnings play an important part in designs of this class and bright colors are to be preferred. The small vents in the gables serve a practical purpose through the cooling of attic, but primarily they are used for their decorative value.

The walls are of frame, with metal lath and stucco. The stucco is tinted a light cream color. The roof is red. Woodwork is painted a gray green. The base course is of dark, red brick with ivory mortar joints. A little limestone is used for the terrace.

One enters through an arched doorway. At the right of door is a coat closet. The alcove in front contains a built-in seat; some owners would prefer a bookcase here, perhaps. Living and dining rooms are connected by French doors. The three bedrooms are reached from either kitchen or living room. The kitchen contains space for a breakfast table, besides a built-in refrigerator and a broom closet in addition to the cupboard space. The entry opens onto a small stoop at one side.

Mantle and hearth are tiled. We suggest walnut stained woodwork and dark floors in the front rooms. The plastering should be rough troweled.





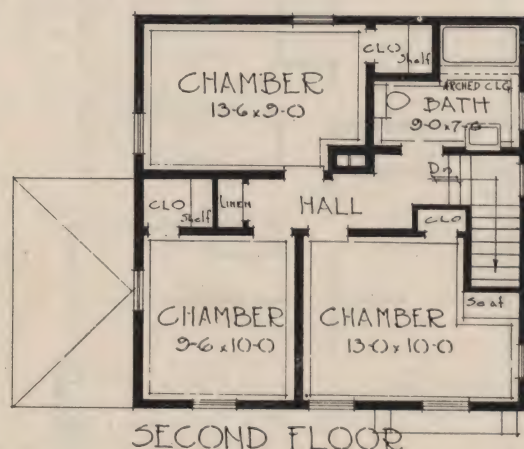
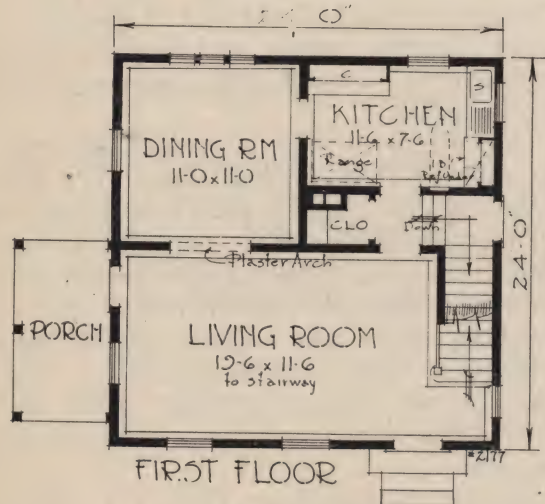
A Small Home Presenting a Good Appearance

Colonial exteriors need not be elaborate in order to be attractive. The round hooded entrance and shutters are ornamental and take away any monotony due to plain walls. The porch serves to broaden out the house. Walls are sided.

A plan only 24x24, providing six good rooms is worthy of consideration. There are good closet accommodations and plenty of wall space for furniture. The stairs are arranged compactly, yet

good headroom is secured. At the head of basement stairs there is a large closet. The kitchen contains large cupboard, built-in ironing board, refrigerator with cupboard above, sink and range.

The three bedrooms have cross ventilation. There is a linen closet at end of hall. The bath tub is set in an arched opening. The plumbing is over kitchen so that the piping is simplified.





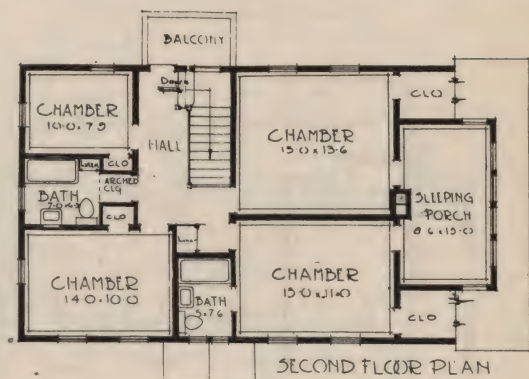
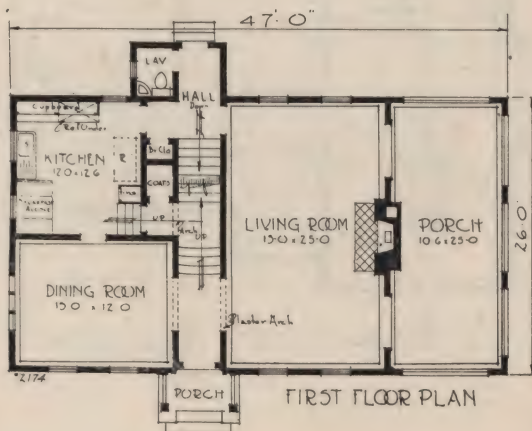
A Well Proportioned Eight Room House

The roof lines, porch and entrance show a decidedly English influence, but this house cannot be classified under any one style. No matter what the style is, the impression given is one of refinement. In this case, as with others, a roof broken by gables is the most distinctive part of the design.

The central hall and stairway is according to Colonial planning, which divides the house. The

rear entry and lavatory are reached from either living room or kitchen. A breakfast alcove and electric refrigerator are planned in kitchen. A service stairway from the kitchen is a step-saving feature. The coat closet is placed up four steps and is convenient to kitchen as well as front hall.

The large porch is reached from living room by four French doors. The sleeping porch above is a noteworthy feature of the second floor.



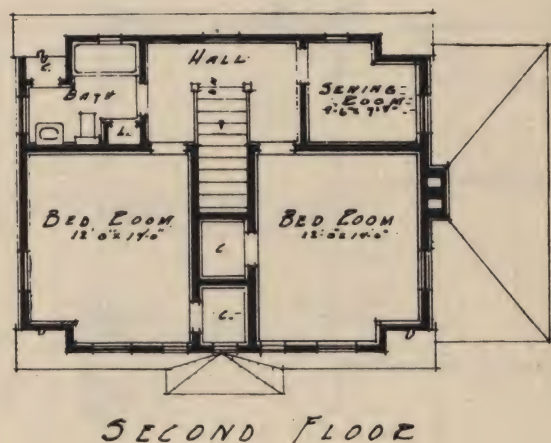
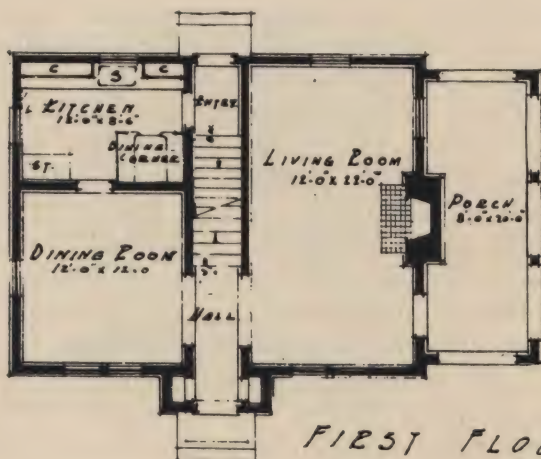
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A Carefully Designed Colonial

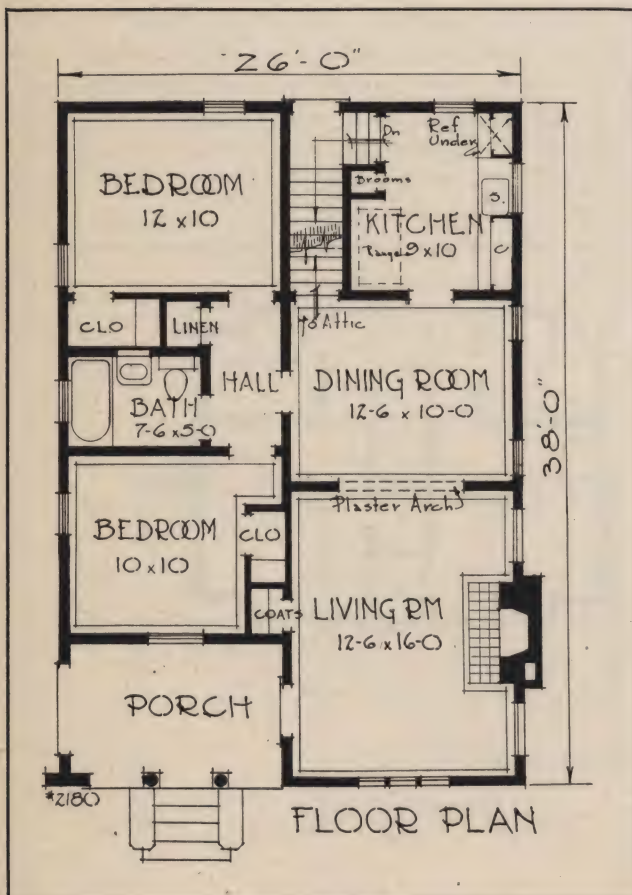
There is an element of quaintness about the entrance with its curving roof. The vertical paneling is in direct contrast to the shingled walls used elsewhere. The roof is well proportioned and the cornice refined. It is a home which could well be placed in the best residential districts, even with houses costing several times as much.

The plan is rather typical of the Dutch Colonial. Two coat closets are provided in front entry. The stairs are all in one run which means a saving in floor space. In the kitchen are breakfast alcove, cupboards, sink, electric refrigerator, etc. There are two large chambers upstairs and a sewing or child's room.





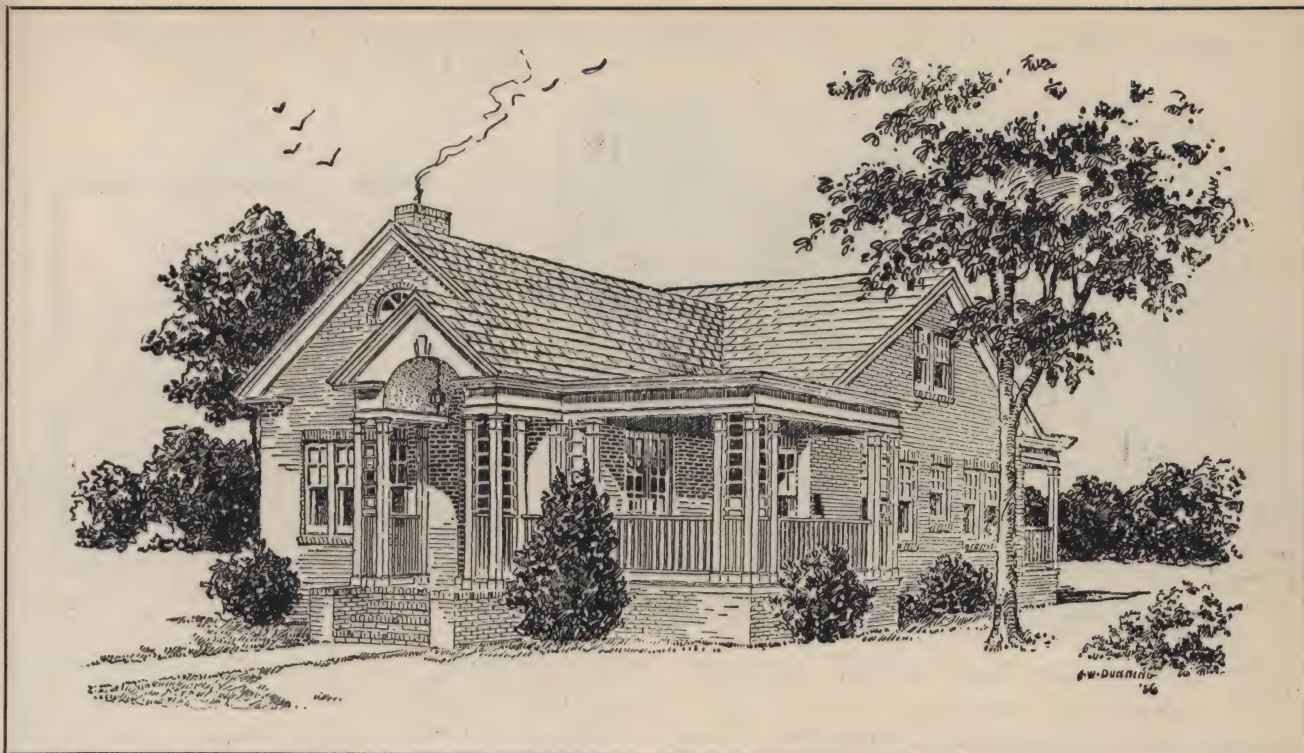
The Arched Porch Lends Considerable Interest to This Bungalow Design



This attractive home is planned with an economical floor arrangement so that the cost may be kept down. The roof is a straight gable, front to rear. A small, diamond-paned sash in the gable, the use of arched opening and arched window head relieve any severity due to plainness. These, together with the gate, convert a simply designed bungalow into a very distinctive home.

Construction consists of stucco on metal lath over wood frame, asphalt shingle roof, brick base and steps. Floors are hardwood with linoleum in kitchen and tile in bath. The woodwork is stained and varnished in living and dining rooms, enameled elsewhere. The fireplace is of face brick with a quarry tile hearth.

The location of rooms is such that the sleeping quarters are on one side. There is a coat closet by the front door. The attic is reached from the dining room. This attic, by the way, is for storage only. In the kitchen, the sink is placed between the cupboards, and refrigerator is built in at the left. There is a broom closet opposite. The range is set in a recess. A grade stairway connects kitchen and basement. Both bedrooms have cross ventilation. The front bedroom could connect with porch through a French door if desired, in place of the window.



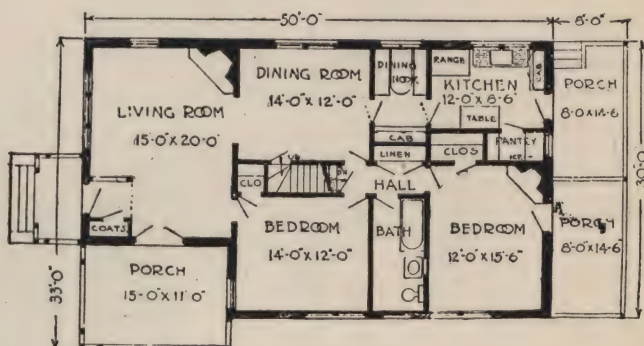
A New England Brick Bungalow

This type of bungalow is often seen around Cape Cod. Homes must be well built in such a locality as weather conditions are severe in the winter. The detail is Colonial and such a home is suitable for any locality. Walls are of face brick, backed with common brick or four inch hollow tile. The roof is covered with heavy asphalt shingles. We suggest a dark red brick with ivory colored mortar joints, ivory trim and moss green roof.

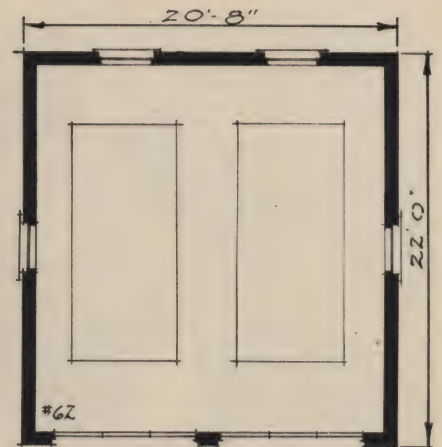
Two porches are provided. A large front porch and a double rear porch. There are two

corner fireplaces, one in living room and one in rear bed room. There is an attic for storage, reached from dining room. The basement stairs descend from the central hall.

The sketch below shows the unusual breakfast table and seats. This alcove should be a delightful place to eat in at all times. The rounded table affords plenty of clearance. There is a china closet at the opposite end of the breakfast room. The kitchen has a sink located under a double window. There is a pantry wherein it is planned to locate an electric refrigerator.



The Garage Should Be Designed — Not Merely Put Together



WHEN the horse had his day, the stable was carefully planned and built. This is noticeable in certain sections of large cities where the houses were built some time ago. Here, one finds the stable or carriage house substantially constructed and designed to match the architecture of the house on the same property. It is too bad that many of these fine old buildings must be wrecked to make way for modern needs.

Why shouldn't the same attention be given the garage as was given its predecessor? A good car is no less of an investment than the carriage and horse used to be. While the horse was a pet and deserved good accommodation, this does not alter the fact that the stables of yesterday were on the average of better exterior design, than are the garages of today.

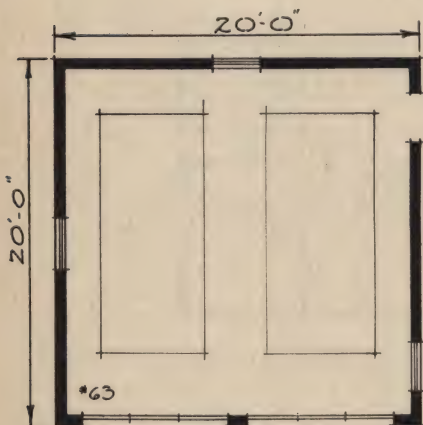
The garage should be planned at the same time as is the house. If the house is Colonial, by all means use Colonial treatment for the garage. If

the house has a steep roof, the garage should have one of approximately the same pitch.

The use of doors with diagonal bracing detracts from a garage's appearance. It is much better to buy good mill made garage doors with well designed panels below the glass. The cost of the latter will not be much more than that of the carpenter's time and materials used in building doors on the job.

Windows for the garage should be in harmony with the house windows. Often odd windows and sash are used which bear no resemblance to those in the house. Windows with small panes are to be recommended, as the cost of glass replacement is small in the event of accidents.

The placing of garage and drive depend largely on whether entrance is made from an alley or from the front of the lot. Shrubbery around the garage and along the drive is important and should be placed by the landscape architect.



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ANSWERS to YOUR QUESTIONS

On Interior Decoration

Editor's Note—Answers to questions relating to interior decoration and furnishing, color schemes, floor coverings, will be given through these columns (free of charge) in the order received. To subscribers desiring quick service by mail, a nominal charge of one dollar is made and where samples of wall paper, curtain and drape materials are desired with price, from which selection of patterns may be made, a fee of two dollars per room or five dollars for entire house is asked.

The Interior Beautiful

Question: I would be very glad to have your ideas regarding walls, painting of woodwork, floors, curtains and drapes, furniture to be used, rugs, linoleum, shades, color of brick in fireplace, lighting fixtures, and what colors to be used in the different rooms. The woodwork in living room, front hall, library, dining room, and bed rooms, is to be of walnut; bathroom, back hall, kitchen and breakfast room woodwork to be painted or enameled. Floors in all rooms with exception of breakfast room, kitchen, bathroom, back hall and vestibule will be beech or birch. All walls to be painted. Casement windows in breakfast room.

Living room: What color scheme shall I use here? What kind of curtains and drapes? Lighting fixtures? What color brick for fireplace? Walls? Should floors be darker than woodwork? Shall I use drapes in the arched opening? Expect to use only one large rug, so how much floor should be exposed around edges?

Hall: Should the walls in hall have same treatment as those in living room? What about furniture here? What kind of material for French door opening into hall?

Vestibule: What color of tile should we use in this room, and what color for walls?

Library: Same as living room. The built-in bookcase will not have doors, so what color should we paint the shelves? They are to be edged in walnut. What do you think of leather furniture? Will have what color of curtains and walls?

Dining room: Same as living room. Please give suggestions for walls, rug, furniture, curtains, draperies and lighting fixtures.

Bed room: Hardwood floor here, using small rugs. Please give suggestions for walls, curtains, etc. I have an old bed room suite that I would like to have refinished—what color would you paint it? I planned on purchasing a walnut suite. What color bedspread? What kind of material for curtains?

Bath room: Planned on having walls painted green. What color would you use for woodwork? What color tile for floor? Curtains?

Kitchen: What color would you paint the walls, and the woodwork? I will have inlaid linoleum cemented to the floor here. What curtains? What colors would you use in the linoleum? I prefer a figured design to plain.

Breakfast room: What color would you use for walls and woodwork? What colors in the linoleum? Should the design in it be smaller than that in the kitchen? Will want to use a painted breakfast room suite—what color should it be? Curtains? What kind of curtain material for the French doors?

Back Hall: What color to paint woodwork and walls?

Answer: F. R.—We sincerely hope that you will have help and satisfaction in our decorative scheme described as follows:

Living Room:

Walls: Stippled effect in tones of sand and putty colors with some very indistinct colors worked in.

Woodwork: Antique walnut, rubbed and high-lighted.

Floor Covering: Seamless rug in Wilton or Chenille in soft grey-green and heather, leaving six to nine inch margin.

Glass Curtains: Beige sunfast gauze, hung straight to the sill.

Draperies: Bronze and marigold damask, hung to the floor.

Lighting Fixtures: Antique bronze in cluster effect.

Furniture: 2 small love seats, with old red covering, for each side of the fireplace.

1 High-back wing chair, colorful linen, slip cover.

1 Cabinet desk.

1 Slender high-back desk chair.

2 Arm chairs, upholstered seats.

2 Low occasional tables—walnut.

1 Junior lamp.

1 Table lamp—mauve color shades

The brick in the fireplace should be in old terra cottas and old green.

The floors should be about the same color as the woodwork.

Hall:

Walls and Woodwork: Same as living room.

Curtain for Door: Same as living room glass curtaining.

Furniture: Walnut console table and mirror.

Vestibule:

Walls: Same as living room.

Tile for floor: Terra cotta and old green.

Library:

Walls: Same as living room.

Woodwork: Antique walnut.

Floor Covering: Orientals in old reds.

Curtains: Same as living room.

Draperies: Sunfast stripe.

Furniture: Davenport—parchment colored Spanish leather. Coxwell chair—parchment color Spanish leather. Flat table desk. Wrought iron desk lamps—parchment shades.

The back of the bookshelves would be most attractive painted in an antique green.

Leather furniture will be especially suitable for this room.

Dining Room:

Walls: Same as living room.

Woodwork: Same as living room.

Floor Covering: Same as living room.

Glass Curtains: Same as living room.

Draperies: Handblocked linen.

Lighting Fixtures: Crystal.

Furniture: Antique Walnut.

Kitchen:

Walls: Ivory.

Woodwork: Ivory.

Floor: Ivory and black block linoleum.

Curtains: Sunfast colored voile.

Breakfast Room:

Walls: Paper in chintz design—bright colors.

Woodwork: Green.

Curtains: Cream organdie in the windows and French doors.

Breakfast Room Suite: Red lacquer.

Linoleum: Same as that of kitchen.

Back Hall:

Paint this room the same as the kitchen.

The shades throughout the entire house should be in a soft beige color.

Bed Room:

Walls: Plain Nile green.

Woodwork: Old ivory.

Glass Curtains: Beige point d'esprit.

Draperies: Glazed chintz.

Rugs: Colorful hooked rugs.

Furniture: Parchment yellow.

Bed Spread: Plain sunfast taffeta.



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Bath: Walls, plain Nile green; woodwork, old ivory; floors, green tile, with curtains of yellow organdie.

Wall Treatments for a Dutch Colonial

Question: Would you kindly give me some suggestions to decorate walls in a living room? We have a Dutch Colonial home with Rockwood mantel, Chinese oriental rug, taupe over-stuffed furniture. The room is twenty-nine by fourteen, with a twelve foot space between the two doors. We want to paint the walls and would like to have some kind of a scene. We noticed one, a fireplace scene, in your November issue, page 242, but don't know if this would be appropriate for a wall. We also thought of a forest scene, and we would like something that we would not become tired of looking at; also that would not show the dirt and soil. What colors would you suggest?

Answer: A. E.—For a Dutch Colonial house, the scenic wall papers are all very good, and we felt quite sure that they would work out more satisfactory than a painted scene. Unless you have an artist that is thoroughly competent, a painted scene on the wall is extremely trying and becomes most tiresome. Two good examples of scenic wall papers appear in our December, 1926, issue, pages three hundred twenty-five and six.

The Ivory Colored Bed Room

Question: We would like your suggestions as to the color of walls, woodwork and bedspread for a bed room in which the furniture is old ivory, decorated in pearl grey with small flower decorations in orange and scarlet with green leaves. The bench and rocker are upholstered in green, brocaded in gold. Will you also suggest color of curtains and drapes?

Answer: O. N. S.—For a bed room using a suite in colors such as you describe, we would suggest finishing the woodwork also in ivory. The walls would be most attractive done in a satin stripe, two-tone ivory. The glass curtains in beige point d'esprit with hangings in glazed chintz, with a green background and a multicolored figure, would certainly be most effective and lovely! The bed-spread in a gold silk would be attractive, perhaps, piped with green, in a soft shade.

Harmony Is Imperative

Question: I am undecided as to whether I should buy a walnut chifforobe for my bed room. The bed is ivory enameled metal, rocker of ivory, dressing table with ivory top and flounce of white dotted muslin over rose-pink; mirror is ivory framed. I should like to know if this piece of furniture will spoil the ivory and rose color scheme of the room or if it will furnish a pretty contrast to the rest of the furnishings?

Answer: D. L. A.—We feel decidedly that a walnut chifforobe would be a foreign piece in your room with your ivory and rose color scheme. You can purchase ivory-finished chifforobes at fairly reasonable prices. We will be glad to give you references for them.



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A Revival of Some Favorite Dishes

By BETTY BENTON

GRANDMOTHER took no little pride in her favorite boiled dinner, if she were a New England grandmother. She had her corned beef piping hot and delicious, and surrounding it were vegetables of many kinds. There were, for instance, potatoes, cabbage, carrots, turnips. And the New England grandmother's dishes, true to the trend of today, are enjoying a revival, along with the revival of early American furniture.

But there are other dishes, too, that vied with her boiled dinner for a share in her fame as a culinary artist: Chicken pies, beef pies, liver and bacon, and that great favorite dish of today—veal birds! That they were all popular enough to warrant continued use is proof enough of how delicious they were, and are.

Baked beans and brown bread are inseparable, and they spell "Old Boston." Though they have every suggestion of the past, they, too, are easily prepared today, and the problem of "what to have?" can be answered in a moment, because of this delicious and easily prepared New England dish.

Pumpkin pie and mince pie tell a story of their own. They were surely old favorites of grandmother's, and mere mention of them brings a picture of her brown pumpkin pies, her mince pies, and many a glass of cider which was her token of welcome into her quaint kitchen, or before her hearth. Even the very modern dress in which these three present themselves, fails to rob them of their suggestion of the past.

Plum pudding and fig pudding were two of grandmother's special dishes. They were a very choice offering to her family!

Grandmother's stewed berries—her cranberries, blueberries, gooseberries, raspberries, strawberries, which she served at luncheon or at supper, are just as tempting now as they were when they won the approval of early American connoisseurs as a tasty closing dish for light luncheons, dinners and suppers.

Blueberry muffins and blueberry pot pie are in the list, too, and they are delicious companions for grandmother's stewed berries at the midday or late evening meal.

Another prime favorite from grandmother's day is veal and it may be made into an almost endless variety of dishes. It must always be well cooked and slowly, else it will become tough. Those famous Creole cooks pounded it almost to a pulp! Here we are giving two ways of fixing veal, both delicious.

Veal Cutlets—Breaded

Dip in egg and then in bread crumbs, and fry a deep brown. Put on a platter and squeeze over them the juice of one lemon; garnish with radishes or serve on a platter of macaroni or rice, and pour over the whole a rich tomato sauce.

Veal Birds

Use veal from the leg cut in slices one half of an inch thick. Cut in pieces about four by six inches. Lay a piece of bacon on each piece of veal, having the bacon extend lengthwise beyond the veal. Roll and fasten with toothpick skewers. Brown in bacon fat and season with salt and pepper. Put in baking dish and almost cover with cold water. Cover dish and bake two hours in a slow oven. Serve with brown gravy made from the liquid remaining in the baking dish.

We want to give you our recipe for a tasty way to prepare lamb chops:

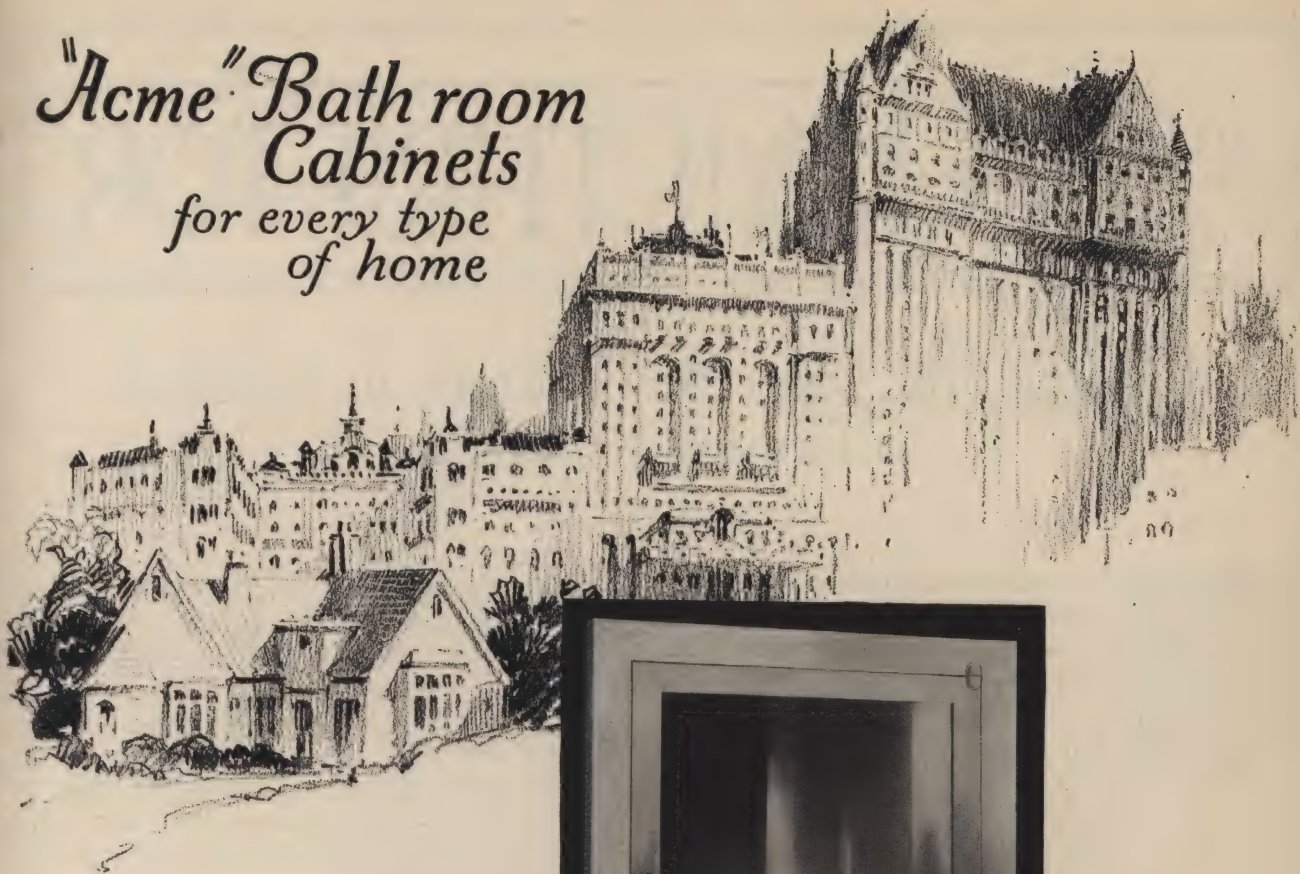
Bacon Wrapped Lamb Chops

Remove fat and bone from six kidney lamb chops cut two inches thick. Wrap around each a thin slice of bacon as wide as the chop (two inches), being sure that the bacon overlaps one inch, and fasten with small wooden toothpick skewers. Place in a greased broiler and broil over a clear fire till bacon is crisp and lamb cooked. Remove to a hot platter and season with salt, pepper and butter. Let stand in a hot oven about three minutes. Remove to serving dish, garnish with parsley or cress, and serve.

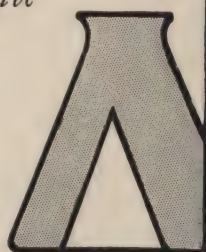
We are going to present to you, also, our recipes for two glazed vegetables—"old faithfuls." Either one of them will go well with the meat dishes given.

Cont. on page 107

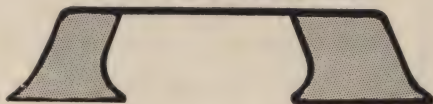
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The HOMETHRIFTOR

Building and Loan Associations in Relation to Home Ownership

By E. E. LEVENS



BUILDING and loan associations were conceived and originally operated for the primary and, I might say, sole purpose of encouraging home ownership; and I am of the opinion that at this date fully seventy-five per cent of the money of building and loan associations in this country is employed in assisting persons of moderate means to own their homes.

It goes without saying that co-operative banks, under the laws of the various New England states, and homestead associations, under the laws of a number of southern states, building and loan, and savings and loan associations are kindred institutions. The primary enabling act and laws governing them in the various states cover very much the same privileges and powers. Therefore, I will treat of these various corporations under one head—and that is, savings and loan associations.

Nearly all associations in the United States now have a fixed charge for interest and for monthly amortization payments, known as "dues payments" on their stock. In a few states these associations do not sell installment stock, requiring a monthly "dues" payment, but, in lieu thereof, issue optional payment shares on which various sums may be paid at the holders' option and their moneys are loaned to the borrowers on the monthly amortization plan, with or without stock as collateral.

In the middle west and the west, in fact, in fully ninety-five per cent of the states of the union—these associations adhere to the old so-called "serial" plan wherein installment shares in an amount equal to the amount of the loan applied for must be carried by each member of the association, and upon maturity of

the stock carried with the loan, the loan is satisfied. On the Pacific Coast, and in particular in California, the loans and investments of members in these institutions are guaranteed by so-called "guaranteed" stock, subscribed for by the management personnel and others. However, there are very few states in the union that permit the use of "guaranteed" stock, or what, in a close corporation, is known as common stock, all other stock issued being preferred stock, carrying a preferred dividend.

Although savings and loan associations are not charitable institutions, they probably do more good through their mutual dealings than it is possible for any charity institution to accomplish. *In other words, they help those who help themselves!*

Following the Omaha tornado and fire, financial help was proffered by many financial institutions throughout the United States, but information was soon received to the effect that the building and loan associations of Omaha could take care of the situation with regard to the re-

construction of the homes that had been destroyed.

After the great Ohio flood, usurious interest rates were asked for moneys for reconstruction purposes. To offset this condition, there was a large sum of money appropriated by the Ohio legislature, which sum was put into the hands of the building and loan associations of that state with which to take care of the requirements of the home owners in the devastated district.

Following the war, the housing question was probably the most serious problem that America had to contend with, and it was considered of such importance that a senate committee was appointed to hold sessions in the various cities in the United States and to make necessary recommendations to Congress for



such action as they found advisable in the premises.

If I remember correctly, Mr. Dawes was appointed chairman of that committee and his conclusion was that the funds of all banking institutions, including trust companies, private banks and savings banks would be needed to handle the wheels of commerce, and that building and loan and kindred associations would have to be relied upon to take care of the large home construction that had been deferred for a number of years, including the war period and the years immediately thereafter.

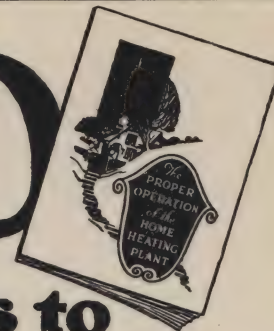
Congress was of great assistance to the home owning cause in the way of obtaining money to take care of the great demand, through passing a law permitting the crediting of the income of investors in building and loan associations up to \$300 per annum for each investor, meaning to say that there would be no income tax to be paid in an association on which the dividends were, say, six per cent per annum on an investment of \$5,000.

As an illustration as to how well the building and loan associations of this country have measured up to this great task, the report of Mr. H. F. Cellarius, Secretary of the National Building and Loan League, shows that the total construction contracts awarded in thirty-six states during 1925, according to the Department of Commerce records, was \$5,822,240,000, of which amount \$2,671,971,000 was for residential and home building purposes—an increase of thirty per cent over the previous year—and a similar situation existed in 1924. Of this sum the building and loan associations furnished \$1,730,000,000.

Many large corporations and business firms are encouraging their employees to create an equity for themselves by having them take out savings shares in these mutual associations and making the initial payment thereon for them. And some corporations have gone so far as to give their employees annual bonuses in the way of a payment on homes; and in some cases, corporations and firms subscribe for savings and loan shares and hypothecate them as collateral security for the benefit of their employees.

Millions of good building and loan members have received their education in the way of saving money through savings and loan associations. Tens of thousands have never had a banking account until they had first received the savings habit through a savings and loan association. The writer has personally come in contact with a number of shareholders in his Association who wanted to open up a checking account with the Association, which, according to our laws and the rules and regulations of the Association, cannot be accepted. We invariably encourage them to go to commercial banks and open up a checking account. I told them they would feel their citizenship and independence by having such reserve to check on with-

40



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out interfering with their loan or investment share payments to the association.

Along this line, Mr. John E. Owens, Vice-President of The Republic National Bank of Dallas, Texas, in his address before the Texas Bankers' Association at Galveston, Texas, on May 27th, 1926, on the subject of "Building and Loan Associations and Their Relation to Society," has the following to say:

"The question of interest here is—has the building and loan association a place in our national life? Is it giving a genuine service to humanity? Should it be encouraged and fostered, or should it be condemned as an economic itch, temporary and ephemeral in character? I have no especial patience with the bank that has felt that it has drawn certain small deposits from its savings accounts, for if it is a home builder, if it is constructive, it is giving back to society a benefit that must reflect into the general prosperity of the country, and that general prosperity is participated in by no greater group than the banking fraternity. There is more profound ignorance in the general understanding of this subject than in any other field of financial inquiry. The average banker has a vague, misty idea of its process, often tintured by a distrust and prejudice he cannot well define. In it, some way, some have found it competitive, and before I commenced my investigations, I will admit that I had certain hazy prejudices that I have been forced to relinquish, and I have come to the conclusion that every town of 5,000 or more should have one of these organizations that will serve to garner the smaller savings of a community and hitch them to an American home building program that should be national.

"Now, as to the stability of these organizations, I give you the following data, which is of startling interest as a comparison between banking and building and loan. The Comptroller of the Currency said in 1923 that the national system had started in 1863, and from that period to 1923 that 12,400 banks had organized—3,530 had been closed by liquidation or amalgamation, 711 had failed, which was 5.71% of those chartered, and 8,234 were then in existence. In fact, there have only been 88 failures in building and loan associations since the beginning. Since the first building and loan started in Philadelphia, less than one-sixtieth of one per cent have failed in all States in the Union."

Mr. Owen's address is a very lengthy one, but the above quotation is not complete without adding his concluding remarks in reference to building and loan associations, viz:

"There is no greater institution in American life, more conducive to thrift and orderly saving, than the building and loan associations. It is a modern triumph of economic co-operation and conservation, and the growing popularity is the greatest rainbow of

promise on the horizon of an undeniably extravagant period of American life."

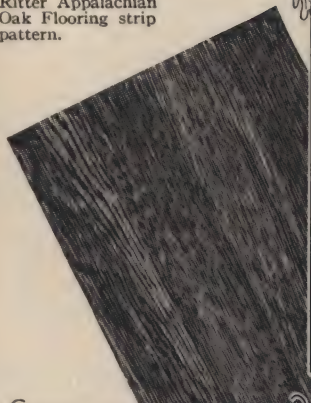
The ten million members of the 12,403 savings and loan associations in the United States, at the close of business for the year 1925, have become a greater force for home ownership, good citizenship and strength to the nation, morally and physically, than any other factor. These ten million members are increasing their holdings in savings and loan associations at the rate of three-fourths of one billion dollars per annum.

It should be borne in mind that this enormous sum cannot be used in the way of a combine, monopoly or trust, but for good; nor are these holdings in any way used to the detriment of the banking interests, but rather they are feeders to banks and part of the business and moral structure of the nation. In other words, they have a field of their own, and if the present ratio of asset gain is kept up during the next ten years, it will mean a nation of home owners (and not, as it has been in the past, largely a nation of renters)—a condition that is very much to be desired by all sound thinking people.

In nearly every state in the union, the legislatures from time to time have strengthened the laws governing building and loan associations until today they are probably the most closely and carefully guarded corporations in the world. The associations in many states have gone as long as twenty years without the loss of a dollar to their members; in fact, there has not come to the knowledge of the writer over three or four associations that were wound up, in which the members did not get at least their principal and, in most cases, a small dividend. In those three or four cases the principal sum paid in by the members was unimpaired, and those losses were caused through unscrupulous managements and in each case it appears that the managements were promoters of self-interests, and that their mismanagement was not detected by the state examining departments of the various states until the principal sum paid in was impaired.

This is a record unequalled by any other class of financial institutions, including large business endeavors, either private or co-operative. The day will come, and it has arrived in many communities, wherein it is not a question of the soundness of such organizations and the best earnings possible in view of the surety of getting earnings in a savings and loan association, but as to what management a candidate for investment desires to choose. The home owners of the United States owe a great deal to the many prominent United States officials, headed invariably by the President of the United States, the Congress, many cabinet officials, the governors and legislators of the various states, in not only endorsing, but making known to our fellow citizens the virtue of owning a home through savings and loan associations.

Ritter Appalachian Oak Flooring strip pattern.



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Residence of James A. Short, Philadelphia. Wm. C. Pritchett, Philadelphia, Architect.

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PLUMBING SANITATION

QUALITY

By WAYNE F. KELLY



HE quality of material used for best results is of such importance that considerable thought should be given to this subject.

The best workman in the plumbing world can easily lose a splendid reputation if inferior grades of materials are used. Every workman has a certain pride in a satisfied customer. He advocates the use of good materials, because then there will be some assurance of a quality job which is within his control.

On most of the large building projects where any volume of material is used, we usually find a maker's name or specification used as assurance of materials of quality. This applies to almost every part which goes to make up the unit-valves, piping, hangers, insulation, traps, and fittings of every kind. If quality material is good judgment on a large project, surely it is sound advice to follow that good judgment when building a home.

More interest should be taken in the materials selected. Too often no choice is made, or it is left to the discretion of a junior workman. For example, wrought iron pipe will carry water just as far and conveniently as though it were galvanized. Our attention, however, is immediately called to a condition of rust which will take place more rapidly in the wrought iron pipe. Each of these materials are made and intended for certain uses. Study these conditions and if a pipe is subjected to dampness from the exterior, then galvanized piping should be used—still more preferable would be brass.

Not always, but usually, the layman reader will gather information, in a general way, from reading advertisements, even though very little is known of the material itself. As a builder you are particular to mention the kind of a roof desired. This is not left to the discretion of the workman, when it is ready to be laid. You might be sadly disappointed were you anticipating a tile roof and found shingles when your home was finished. Here you have made a definite specification because the roof is one of the most prom-

inent parts of your building. This same care should be exercised in the selection of all materials, especially as regards the plumbing.

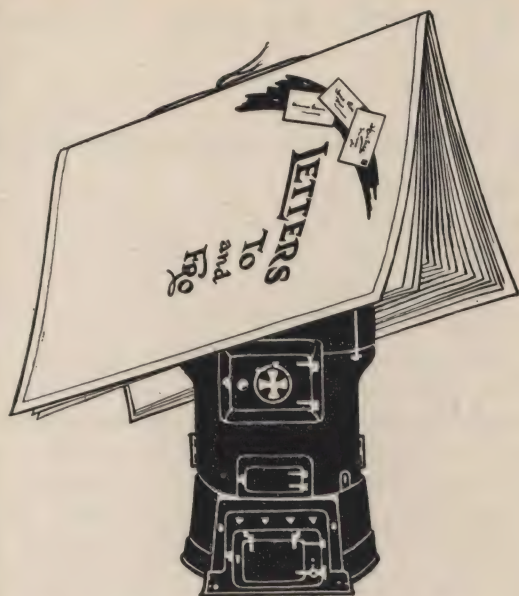
The plumber is often accused of unfairness from this standpoint; where, in reality, you are responsible. Quite often you suggest a price and the skilled workman will endeavor to keep within this figure. When your job is finished, you are dissatisfied because you admired a particular faucet or fixture that you saw at the "Jones'" and you find you have something different. The plumber has been entirely fair for he has endeavored to please you in price. The responsibility really rests with you, because you did not investigate quality or type. The selection of all plumbing materials should be made with the assistance of your architect and plumber—then the price applied. This method leaves no doubt in the mind of the plumber or yourself as to the results of your finished product.

If the selection of any material is to be neglected, let it be the rough materials rather than the fixtures most in evidence. Like Oriental rugs, they should be selected for their color, design, and quality. Your choice of the tub and lavatory for the bathroom is more essential than the selection of a rug, for these are *permanent* fixtures and may never be changed.

Your own ideas and judgment can be guided by observation, by reading of magazine articles and booklets issued by well known manufacturers of high grade plumbing fixtures. In most of the larger cities there are display rooms in which your trimmings and fixtures can be seen. Even in the smaller town, the plumber usually has an assortment from which you can select your plumbing fixtures.

In order to determine quality of enameled iron fixtures, vitreous ware, or brass fittings, one must depend largely upon the reputation of the manufacturer. There is a difference in the quality of brass because it is a metal composed of different mineral compounds, but so slight is the difference that little or no attention need be given to this point.

These same points might well apply to the enameled ware fixtures throughout the house. All are



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made by using a cast iron base and then applying the enamel. The quality and thickness of the enamel applied is a factor which develops color and finish, which two facts should govern your selection. Another determining feature is the smoothness of the enamel. A quality fixture should have a comparatively smooth casting before the enamel is applied, so as to assure a smooth surface. One can often procure quality merchandise at no greater cost. Let not cost, but quality, be your guide when planning the plumbing job, for again your attention should be given to the trouble of replacing the sanitation, should defective or inferior grades of material be used.

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Weather-stripping the Double Hung Wooden Window

THE double hung window is the most common of all windows in the United States. Every local lumber yard or millwork dealer has a supply of double hung windows in stock sizes. The frames may vary slightly in some localities, but the millwork manufacturers are doing a great deal toward the standardizing of frames and sash.

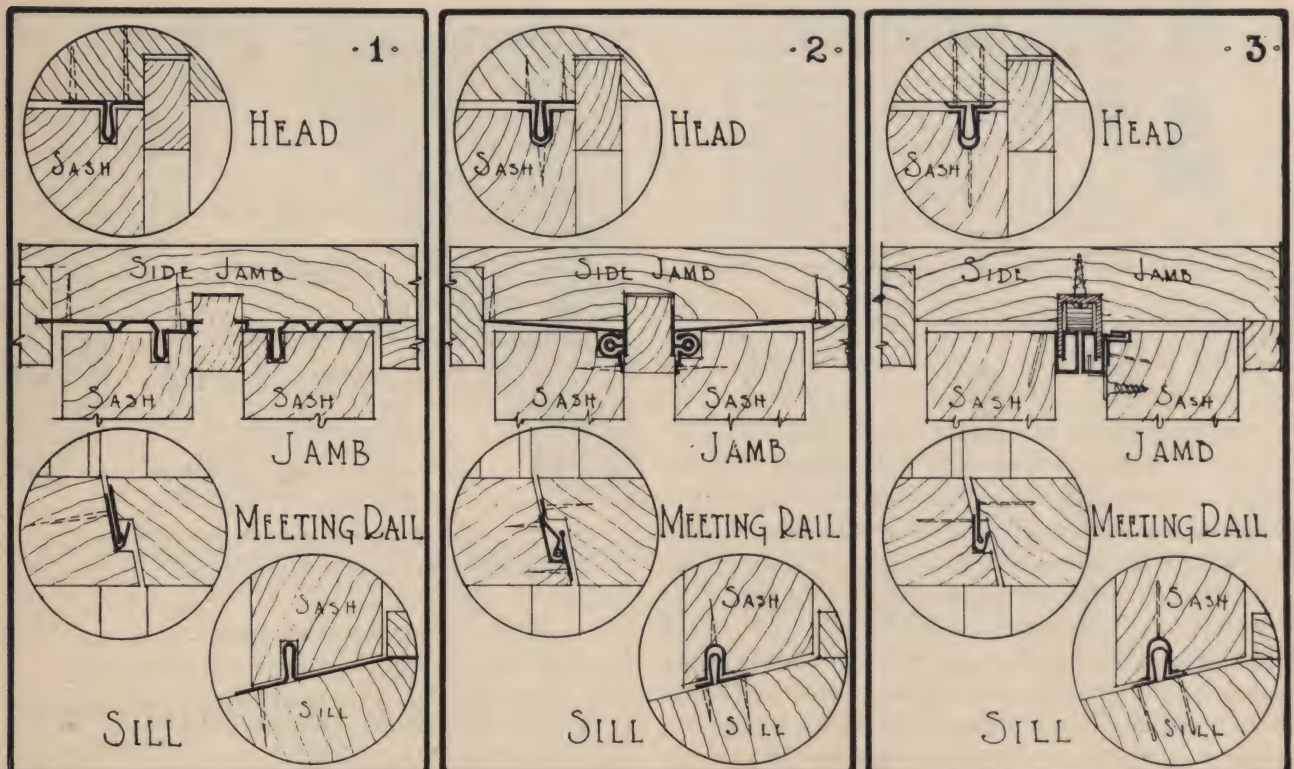
Weather-stripping should be applied either by the manufacturer or his authorized agent, as in this way the owner secures a guaranteed installation. Weather-stripping the double hung window accomplishes three definite results: First, it makes the window air tight; secondly, it is made water tight and thirdly, it eliminates the annoyances of rattling sash, which often occurs after the wood has shrunk slightly. The main consideration, of course, is the fuel saving advantage due to the stoppage of air circulation between sash and frame, and between the two middle rails.

Figure I—These strips are made from zinc or bronze. The sheet zinc is cut across the grain to prevent splitting. The tongue on the sides, head and sill is designed to allow contraction or expansion. The sill strip extends in under the edge of the window stool. The groove clearance is .012 inches. Contact is wood to metal. The side strips are corrugated,

which increases the ease of operation and insures a snug fit. The shoulder bearing against the parting strip is a good feature. At the meeting rail, the upper sash has a hook strip and the lower sash, a doubled beaded strip. If there is any space at the ends of meeting rails due to play, it is stopped up by the use of meeting rail blocks. A patented pulley guard of metal is used to reduce air leakage around pulleys.

Figure II—This installation differs greatly from others in that the wood parting strip is removed and replaced by a channel of zinc. Weather strips tacked to the corners of each sash fit over the rails of this channel. Thus the channel forms a sash guide. The folded strips slide freely on the rails, but fit snugly and permit considerable expansion or contraction of the woodwork, even warpage of the sash is taken care of. A feature is the use of a retainer strip and clip on the left hand side of each sash, which permits the sash to be taken out when the screw is removed. The check or meeting rail weather strip is similar to others. At the head and sill, tongued and grooved strips of zinc are used, the tongues being so shaped as to allow for expansion.

Figure III—In this installation the wood parting strip is retained. The side weather-stripping consists of zinc strips tacked to the side jamb at one edge,



with round ribs running up and down the opposite edge over which cylindrical weather strips, attached to corners of sash, slide. The stationary side strips always bear against the sash, securing a tight fit between the inner and outer cylinders.

The side strips are bent back along the side of parting strip which is planed down slightly, so that the metal can fit into rabbit with parting strip. The head and sill strips are of zinc and are similar to those shown in figure II. The meeting rail strips consist of a copper hook strip fastened to upper sash and a bronze beaded strip fastened to the lower sash and so bent as to give three point contact.

A Revival of Some Favorite Dishes

Cont. from page 98

Glazed Turnips

Pare white turnips and cut balls from them, using a French cutter such as is used to make potato balls. Cook them in boiling salted water till tender, and drain. Put two tablespoons of butter in a frying pan and, when melted, add one tablespoon of sugar, then put in the turnip balls and fry them till well browned.

Glazed Carrots

Cut four carrots in three-fourths inch slices. Par-boil for ten minutes. Drain and put into sauce pan with one third cup butter, one third cup sugar and either chopped mint or parsley. Cook slowly until glazed and tender. Serve around seasoned peas.

Ten Minute Biscuits

Did you know that it was possible in the short space of ten minutes, to have delicious hot biscuits for your Sunday Supper? Haven't you wanted to delight your family and friends with such a treat, but hesitated because you thought it would take up too much of your Sunday afternoon? But—you can mix them Saturday—and bake them Sunday. Take a few minutes on Saturday morning to mix and cut a pan of biscuits. Slip them into the ice-box or set them aside in a very cool place. Sunday, when supper time comes, pop them into the oven and they are ready by the time the table is set!

A Master Recipe for Baking Powder Biscuits

2 cups Flour ½ tsp. Salt
4 tsp. Baking Powder 2 tbsp. Shortening
¾ cup Milk, or half milk and half water

This recipe makes 14 medium size biscuits.

Sift together flour, baking powder, and salt. Add shortening and mix in thoroughly with steel fork. Add liquid slowly to make soft dough. Roll or pat out with hands on floured board to about one-half inch in thickness. Cut with biscuit cutter, first dipped in flour. Place on slightly greased pan—set aside in very cold place until ready to bake—or bake immediately in hot oven (475 degrees) for ten to twelve minutes. For a shorter biscuit use three or four tablespoons shortening.

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The Plasterer's Chance at the Chimney

Courtesy of U. S. G. Co.

Chimneys are primarily useful objects and too often they are designed and built with only this idea in view. The result is that they can be extremely ugly and can mar the beauty of an otherwise charming home. But if beauty as well as utility is kept in mind, a chimney can add as much charm to a home as a beautiful entrance, for example.

Now that the period idea in home-building has taken such a firm hold upon the builders of the country, the shape, size, color and even the material from which the chimney is constructed are becoming more important than ever. A chimney that would be thoroughly appropriate for an American Colonial home would be as much out of place on a Spanish home as a wrought iron grille of Spanish design would be out of place on a Colonial home.

Until recently, the only materials used for chimneys were brick and stone. These could be varied by varying the color or the way in which the materials were applied. But now stucco is coming rapidly into the field.

Chimneys of stucco belong to stucco homes. Those of Italian and Spanish style almost require stuccoed chimneys. The finish on these should be of the same color and texture as that used for the walls of the house. Many chimneys on such houses are almost square with elaborate caps. A little sloping roof-like cap made of the tiles which form the roof often finishes the Spanish chimney; an ornate cap of the stone which trims the house finishes the Italian chimney.

But as a stuccoed chimney also can be used to add a "different" and thoroughly pleasing touch to the home finished with wood siding, shingles, brick or stone. For the home of modern design, there is a wide range of colors and textures which can be used for the stucco chimneys. And if some artistic skill is exercised in matching colors and textures of stucco with the exterior finish of the house, the result will please any home owner. If the home finished with some other material than stucco is of a period design, this period effect can be made even more striking by finishing the chimney with stucco of a color and texture appropriate to the style, especially if one of the stuccos into which mineral color is ground at the factory is used.

Stucco can be applied to a chimney of any masonry construction. It is applied directly to brick or concrete chimneys just as it is to walls of these materials. The textured effects are obtained in the same manner. The stucco can extend to the base of the chimney. But if the chimney is one through which coal smoke will pass, a soldier-course of brick should surround the top to avoid discoloration of the stucco.

Acknowledgements of the Month

The Editorial Desk was literally deluged with delightful booklets this month!

A GUIDE TO INTERIOR TREATMENTS came to us from the Bostwick Steel Lath Company of Niles, Ohio, a valuable booklet to the prospective home owner, and filled with helpful suggestions for interior treatments. It is "Dedicated to the Home Owner That Through Love of Visible Beauty He May Take Timely Thought About Its Invisible Safeguards." We also wish to thank Bostwick for sending along their more technical brochure on *BOSTWICK ECONOMY*.

Of assistance to the man who builds of wood is a late release from the California Redwood Association at San Francisco, entitled *CALIFORNIA REDWOOD*. It is devoted to the uses, appearance and characteristics, and the physical and mechanical properties of the wood in comparison with other woods. It also includes various and valuable government data on the subject.

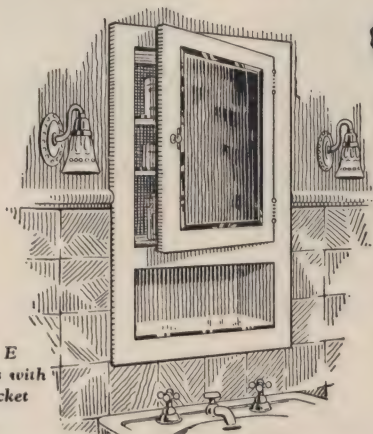
From the S. C. Johnson & Son Company of Racine, Wisconsin, comes *THE PROPER TREATMENT FOR FLOORS*. The brochure handles every floor made that is at all worthy of a finish of any kind—hard-wood, soft-wood, linoleum and composition floors of all sorts—and these same kinds of floors in any type of building. The booklet is intensely valuable as a reference.

A prized addition to our files is a *MONARCH MANUAL* issued by the Monarch Metal Products Company of St. Louis, Missouri. It offers complete data on Heat Transmission and Infiltration Losses Through Walls, Roofs and Ceilings. It is divided into seven complete units, each unit being a complete discussion in itself.

In its second printing, due to a great popular demand for it, is *BUILT-IN BEAUTY FOR HOMES*, an attractive and interesting booklet being distributed by The Southern Pine Association, at New Orleans. The book has been designed especially for the service of home owners, retail lumber dealers, carpenters and builders. It is issued with the intention of showing the public what beauty, convenience and economy may be achieved by having a large percentage of necessary furniture and appurtenances built into the house when it is being constructed or remodeled. The absorbing text, and the profusion of illustrations, including both photos and drawings, make the booklet one which will impress its many readers.

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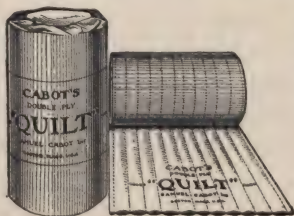
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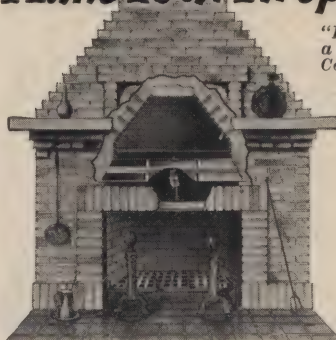
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By PATRICIA KENT

E may still be a very young country with a very young and impressionable people, but one hundred and fifty years of independence and self rule should teach us, nevertheless, that we are unfolding history and creating our own individualistic adaptations from the great retinue of adaptations and ideas that have gone before. This does not presume to open up a discussion of evolutionary symbols, nor the theory that history repeats itself, for, with the great Koheleth, the Hebrew Omar Khayam, we agree, in part, that "nothing is new beneath the sun," and that things repeat themselves to a certain degree, ever! We wish to present in this respect—*The Domestic Architecture of the Early American Republic*—by Howard Major, and his discussion of the Greek Revival in America. The book is published by J. B. Lippincott Company of Philadelphia.

Various of the two hundred and fifty-six illustrations in the book show beautiful Southern homes with their prominent and outstanding ear-marks of the Classic—now the characteristic pedimenta, or the Doric colonnade.

In his second chapter, entitled "An American Style For Americans," Mr. Major writes, "While much has formerly been written derogatory to this American style, much can, and doubtless will be written in its praise. Invariably it has a monumental quality, and it is unsurpassed in its restraint. And yet into this monumental quality has been infused a certain *charm*—an elusive element to secure when it must be combined with such stately character, but undeniably attained.

'American domestic architecture made its independent contribution to universal development. Whatever may be thought, there can be no doubt that it endowed America with an architectural tradition, unsurpassed in the qualities of monumentality and dignity.' This tribute of Fiske Kimball emphasises the solid truth that the great progress in law, liberty and the sciences

in America during the first half of the century of our national existence was not unattended by an equally creative period in architecture."

Modern education demands not so much that we become mere store-houses of information, as it does that we learn to locate information when wanted. And books are being published daily to help us in just this way; for example, *A Guide to Woodworking Projects*, by Paul V. Woolley, and published by The Manual Arts Press at Peoria; price, \$1.00.

The Guide is essentially a hand-book for the student desiring satisfactory and reliable references. It lists about one hundred and fifty different projects, such as—Baskets, Benches, Bird Homes, Chests, Tables, etc., all being arranged alphabetically. The book is an excellent aid to the supervisor whose duty it is to work out a certain and prescribed course of study.

Another book by Miss Mary Harrod Northend has been sent us by Little, Brown and Company of Boston, its publishers. The title of this recent book of hers, is *Colonial Homes and Their Furnishings*, and it is filled with numerous illustrations. Seventeen chapters there are, each dealing with individual Colonial pieces. There is one, for instance, on "Four-Posters"; another on "Old-Time Gardens"; still another, "Old Chairs and Sofas," and then the last seven chapters are devoted to detailed discussions of Colonial clocks, lights, china, mirrors, glass, pewter and old silver.

There is a mass of first-hand and valuable information in this book, even as there always is in any of Miss Northend's books. It is a pleasure not only to review a Northend volume, but to have this author's books in your library, for the wealth of knowledge that each one holds and for their indescribable charm of expression.

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Furnishing Young Girls' Rooms

(Cont. from page 79)

are available today of very worthwhile pictures. It often happens that the young girl is interested in famous people. A group of them of similar size and similar framing may do much to stimulate the owner of these heroes, and it is just as important and valuable to have them surround one in pictures, as it is to have information available about them in books. More so, for the book has to be sought and looked into, but the picture's influence is a constant mentor.

It is well to keep these people in mind. They appeal to our often too-latent ambition, and keep our eyes above the mere mechanics of living.

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200 Plans

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 Because you will find nowhere else a finer lot of high class, well planned homes in the latest architectural design.
 Because an investment of two dollars in "Beautiful Homes" will bring you the largest possible return for your money.

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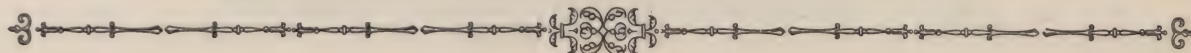
KEITH'S BEAUTIFUL HOMES MAGAZINE



Our Spring Building Number

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Everett H. Merrill, Architect

Built After the Southwestern Manner but Adaptable Everywhere

*The studio window imparts an air of gentility and the
unique entry-way offers variation*

Making the Little House "Spiffy"

By J. HAROLD HAWKINS



WHEN ten thousand or more dollars are spent in building a house it is only natural for one to expect it to be artistic and good looking. That much money commands detailed work on the part of an architect or designer. But in the case of the little house—and it is true that most of us live in these little homes—built, as they often are, by building contractors with the one aim to sell them, and to show as much house for the money as is physically possible, these little homes too often lack any claim to good taste. There is nothing "spiffy" about them!

Although we ordinary souls long for the artistic touch about our houses that we see in the more pretentious dwellings about us, frequently we, of necessity, have been obliged to be content with just the ordinary type, or even less. Certain comforts and luxuries we demand and get (for under five

thousand dollars), but as for satisfaction to our esthetic natures—alas! Architecture, in the artistic sense of the term, passed us by for more remunerative fields.

That is, I mean to say, we *used* to be ignored. Our paltry expenditures failed to tempt any but the mean or middling house builders. But now! With a "down payment" tucked in his jeans, Mr. Ordinary Fellow, when he strolls forth to pick and choose his future home, has a choice from which to make his selection that would completely astound an architect of, say, a score of years ago. Inspired by architecture in the four corners of the globe;

copied from forts and cathedrals; castles, villas and cottages; enhanced by features formerly boasted by only the best; and displayed *en bloc*, like shoes in a window, are the houses that are now placed before us for our consideration! No longer are we compelled to pass with envy

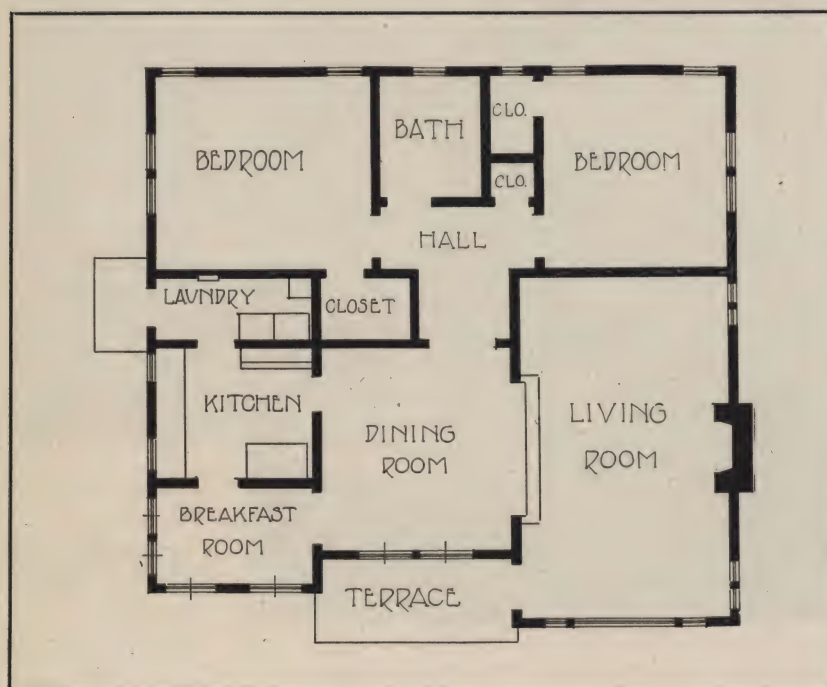


A cozy little house that would appeal to the artistic couple.



The Spanish type bungalow has appealing lines that are hard to resist.

The architectural details are interesting because of their simplicity in the use of the arch.



the stately mansion at the head of our street and continue on to our own mean hovel. No, sir! In size the mansion may have it over on us like a tent, but in refinement, taste, beauty, and all, we now are able to enter our own cottage that has a family-tree dating as far back as man built!

"The Box," with its artistic gate across the substantial arch that leads to a brick platform in front of the entrance door, was a tempting thing. Too small for much of a family it, however, would shelter with dignity an artistic couple to whom ostentation meant nothing.

We were looking for a five-room bungalow with a bath room



An interesting view of the lower-floored, higher ceilinged living room.

and a breakfast nook thrown in. It was some job selecting the little Spanish house illustrated here-with from its many desirable contemporaries. The red Spanish tile on the roof, the studio window in the end of the living room, the wrought iron balcony, and the "spiffy" appearance in general are what probably influenced the decision.

The front door, opening into one corner of the living room, is tucked around a corner out of sight from the front sidewalk. The living room floor is two steps lower than the floor level of the rest of the house. A wide arch connects the living and dining rooms, and there are also arches between the breakfast room and the dining room, and the hall and the dining room. The kitchen may be

entered from either the dining room or the breakfast room. The two rear bedrooms are connected by a hall, and the bath room door opens into the hall also. An enclosed rear porch, with laundry facilities, completes the layout. The house is exceptionally convenient, and permits of tasty interior decorations and furnishings.

Another small house, also of stucco, but with less tile on the roof, persisted in the elimination trials. An

awning-covered patio on the front of this little place, and the triple step-out windows in the dining room, made almost irresistible appeal. Its floor plan is about the same as the other except that the breakfast nook is located on the side between the dining room and the kitchen.

If Mr. Ordinary Fellow, with his "down pay-



Here the dining room and the breakfast room (through the arched opening) are visible from the living room.



Certainly Mr. Ordinary Fellow wouldn't be ashamed of this "Five rooms with Bath"

ment" in his pocket, doesn't find just what he wants in the way of a house, he has other alternatives. There are several publications for the home builder and architectural firms ready to render him service.

From these sources Mr. O. Fellow should find what he longs for and in this way, will he have the stamp of architectural approval on his future domicile, and that is something!

And, if still at a loss in his quest for the best,

he can get, I dare say, a thousand or more suggestions from manufacturers.

Yes, the days of the mean hovels are past. Each family should own its own home, and that home can and should be as "spiffy" as the beautiful magazine advertisements that we are prone to gaze at with envy. Unlimited is the architectural choice for Mr. Ordinary Fellow with the down payment in his wallet!



Here is a quaint charm that captivates

Landscaping the Home Grounds

Suggestions for a Sixty Foot Lot

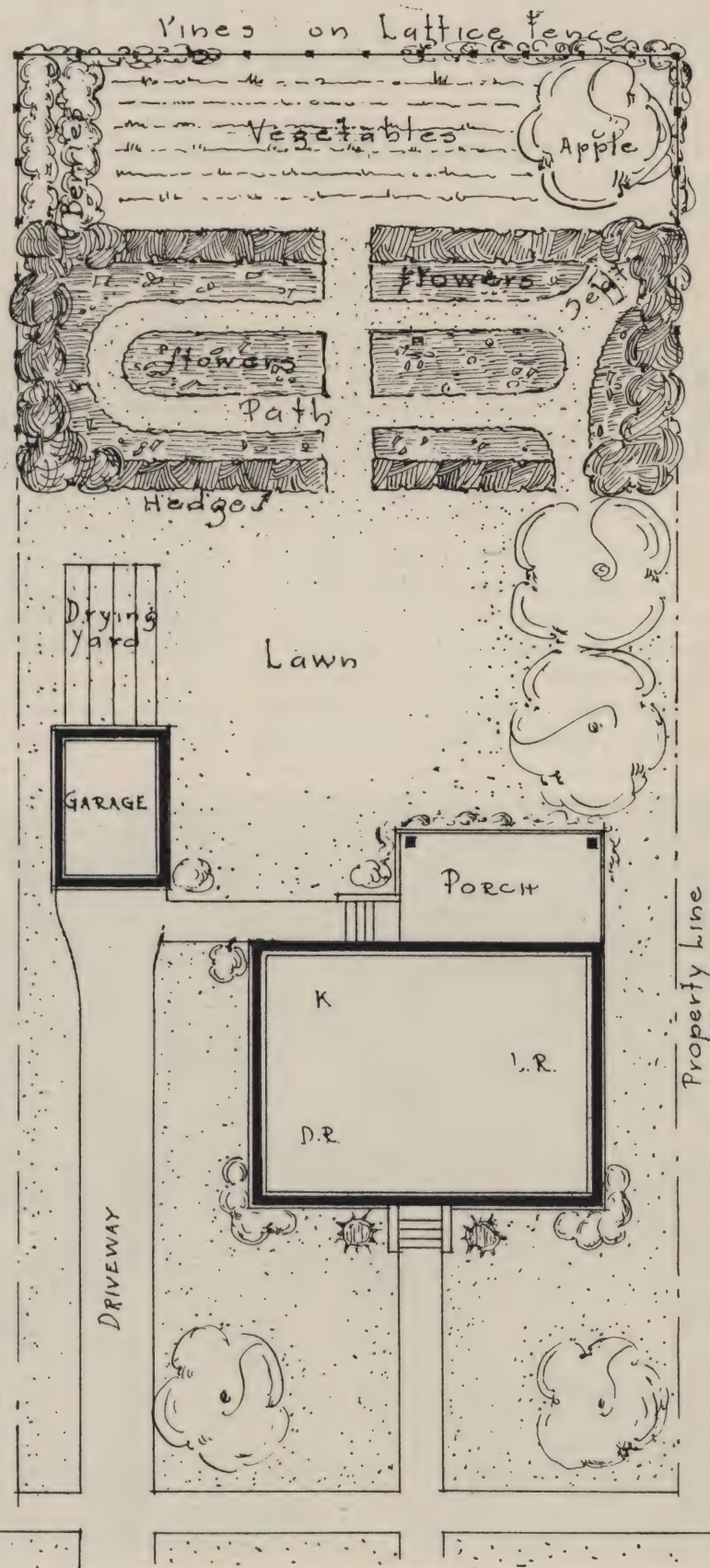
By PATRICIA KENT

As Spring approaches, the mind of the homeowner and builder automatically grows busy with ideas for planting and altering that landscape treatment of his lot. The flower garden may be re-located, as also may the vegetable plot; perhaps his mind dwells for the moment on thoughts of a new hedge, and the so-necessary occasional shrub.

A goodly amount of space is given over to the gardening features in this lot. Notice the pleasing way in which a small formal flower garden has been handled, shielding the more plebian vegetable plot behind it. A drying yard behind the garage is desirable. Opportunity is given, too, for a pleasingly symmetrical lay-out of the front expanse, with shrubs close to the house, and perhaps a pair of those lacy, birch trees at either side. They are very effective.

Spring is practically here! How does *YOUR* home's setting look?

Let us help you with your landscape problems! We want to establish a Landscape Question Box or — THE GARDENER'S ROUND TABLE, which is to be similar to our Decorative Service (see page 150) and you can help us by sending in your own particular problem—we want to discuss it with you and help you to solve it!



The Invisible Radiator

A New Departure in Heating

By J. R. HUNTER

THE history of progress is marked by an apparently unending struggle between the ideals of beauty on the one side and the practical desire for utility, comfort and convenience on the other side.

Radiator heating has earned acceptance, despite the fact that it is not all that may be desired in appearance, because it has offered more in the way of heating comfort, convenience, control and economy, than any other form of heating.

The baronial fireplace appeals to our aesthetic as well as romantic sense, but those of us who love comfort, will depend upon steam heat to make our homes and offices uniformly livable. Thus it is that

today radiator heating is almost universal for finer homes and buildings. Despite this acceptance, architects, decorators and home owners have never been entirely reconciled to the appearance of the radiator. There have been many attempts, therefore, to conceal it.

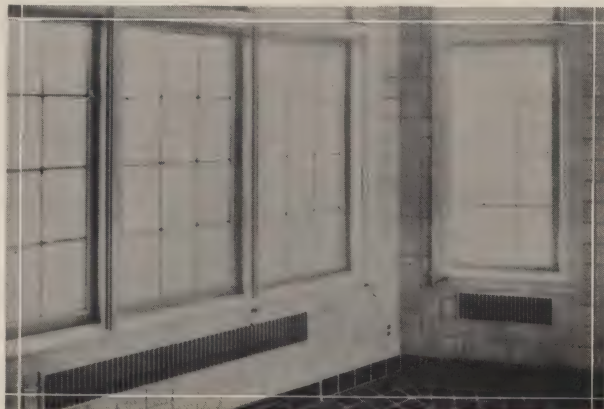
Radiators in large buildings with thick walls, have been placed in screened recesses, but in residences, and in other buildings, where wall thicknesses do not permit of such recessing, other devices of concealment have been employed. Thus, today we have the heating cabinet. This is either a simple or an ornamental cabinet in which the radiator is concealed.

The expedient of concealed radiators under win-



dow seats and ornamental enclosures is widely used. They do camouflage the radiator, but they do not save space.

However, there has recently been developed, a new type of radiator that promises to completely solve the perplexing problem. This radiator is fundamentally different in construction, and is especially designed to be installed in any standard four in. wall or partition. Thus it occupies no floor or wall space in a room and gives absolutely free scope for decorative expression and any desired arrangement of furniture. In a word, the radiator may be walled up



and forgotten. This is possible, not only because of its compactness, but also because of its indestructibility.

This radiator is leak-proof. It has no brazed, welded or soldered joints. No valves are required to turn it off and on, since temperature control is obtained by the use of a damper at the outlet grille. The radiator itself is enclosed in a steel case, which has an outlet opening above and an inlet at the bottom. The complete case, with radiator within it, may be set in any four inch wall, covered with metal lath or plaster board, and plastered over so that nothing will show but a neat opening at the bottom and the outlet grille which is fitted with heat control damper.

This grille may be made to harmonize with the interior decoration of the room. In actual installations, the radiator gives all the benefits or heating effect of a radiator right in the room, but without occupying any space in the room. It is claimed that the heat diffusion is better, because of the cool air entering the inlet below and the warm air coming out of the grille above, creates a circulation of air throughout the

room and increases the distribution and amount of heat in the room.

Architects who have designed a period room and interior decorators who have been employed on the decorative scheme of such a period room, are welcoming this new type of radiator. It is obvious that an exposed cast iron radiator or a cabinet radiator would be out of place in a Florentine room, in a Louis Quatorze room, in a Georgian Room, in an English Baronial Dining Room, or in a room of any type representing any period previous to the 19th century. In such rooms, the interior decorator or architect, seeks the recessed radiator in order to give his client heating comfort.

The invisible radiator, however, solves the problem. Any period desired can be truly represented without an anachronistic note, as the radiator is literally out of sight, occupying no space in the room. The invisible radiator will of course also be a decided boon to the average home owner who furnishes his rooms in the modern style. It will end the eternal argument between the architect and his client as to where the radiators should be placed, as all wall space becomes available, greatly simplifying the problem of placing furniture.

The invisible radiator it would seem, is destined to bring about a new era in efficiency apartment heating. In cities like New York and Chicago, where every inch of space is almost priceless, this radiator, which can be placed in any four inch wall or parti-



tion should rival the inadoor bed for use in the compact apartment.

There is no question but that every home builder, every architect, and every interior decorator, readily sees the wonderful possibilities of the invisible radiator. The only question in anyone's mind is as to its practicability.

Laboratory tests and development work over a period of years, has disclosed no weakness in this radiator and its practical success seems now assured by the fact that it is now giving satisfaction in a number of very fine homes all over the country, where temperature ranges as low as forty degrees below zero.

As the practical heating man knows, contraction and expansion due to alternations of heat is the severest strain on a radiator. A radiator with soldered, brazed or welded joints under such stress, will sooner or later develop leaks, just as does the automobile type of radiator. Obviously, it would be impractical to wall such a radiator for it would require servicing.

Therefore, the invisible radiator has no soldered, welded or brazed joint. The core or steam container is cast in one piece, and upon it are wedged and keyed a number of plates of metal, high in heat conductivity.

The air entering the cold air inlet below and passing up through the radiator, is heated by the plates and passes through the outlet grille. As the wedge core cannot leak, and as the whole radiator is made of non-corrosive material, it does not need any attention. It will last as long as the walls of the building and is less liable to damage than the pipes of

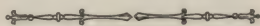
the heating system. Repeatedly the radiator has been filled with water and frozen. Upon thawing it, no damage of any kind or loss of efficiency has ever been disclosed. This severe test is to demonstrate that the proper type of invisible radiator does not deteriorate in severe service, and may be safely walled up and forgotten.

The heating season in this country varies from seven or eight months in the extreme North, to two or three months in California, Florida and other southern states. There is a special satisfaction to



home owners who do not require the services of a heating plant for long, to be able to do so, without visible evidence of the heating system, either in or out of the heating season, which makes it worth the extra initial investment for required invisible radiation.

Where pocket book considerations are important, invisible radiation may be installed in entrance hall, bath room and formal rooms, using exposed radiation in the other rooms of the home.



EXTERIOR WALLS

Walls of Brick and Walls of Hollow Tile



BRICK was used by builders centuries ago. Long before the Romans' great achievements in engineering through the use of immense brick arches, the ancients of Babylonia used brick for temples, tombs, and other structures. Brick is still made from the same substance—clay—but modern methods have produced for the homebuilder durable, attractive and accurately formed brick at a price well within his reach.

Brick may be divided into two classes: face brick and common brick.

Face brick is that which has had one narrow face and the ends treated mechanically or chemically to produce certain effects. Often the surface is scratched or otherwise roughed before burning. Many different surfaces and an unlimited combination of colors are thus secured. The colors may be due to natural chemical action in the kiln or chemicals may be used to produce certain shades. Sometimes the surface is left with a sand finish. Brick with a glazed surface is also available.

Common brick has all surfaces the same. The coloring is natural, and the surface is not roughened as is that of face brick.

The commonly adopted brick size today is 8"x3¾"x2¼". Paving brick runs a little larger. Roman brick which is available in some localities, is twelve inches long.

The decision of the kind of brick to use is largely dependent upon local conditions and the owner's pocketbook. For example, what brick plant is nearest to the location of the building project? What sort of brick are the local workmen accustomed to using? And last but not least, how much money is to be allowed for the brick? Common brick is cheapest, the smooth surfaced brick is next, then the tapestry face brick, while enameled brick is most expensive. Freight costs have much to do with brick prices so that it pays to purchase brick as close by as possible.

The old Colonial homes were often built of red or yellow common brick, and no one can deny the charm of these walls after many years of service. By selecting certain brick for the exterior and using the balance for unexposed work, common brick is

used with good results. The natural coloring is often very beautiful, and an irregularity of color, and even of size and shape, is desirable on certain types of architecture. Common brick is sometimes painted a white or ivory color, and, when used with a roof of red or green, offers a pleasing contrast.

The face brick of today is offered in color combinations to meet every possible requirement. There is little reason for not securing a brick which will harmonize with the roof and other features of the home. Often a slight tinting of green or of brown will provide the desired touch to the color scheme. The surface texture is also optional; it may be smooth with color variation for effect, it may be fluted with vertical grooves, it may have a sponge

finish or a hammered finish. The glazed and enameled finishes are more often used in commercial work, but for the interior of a kitchen or bath they are most attractive and sanitary.



*A brick building over
200 years old*

The mortar joints should receive careful attention. They

may spoil the effect of brick work by not being of the proper tint. The writer well remembers a wall of dark red brick which lost all effectiveness through the use of a black mortar joint. If a joint of ivory or other light colored mortar had been used, the appearance would have been splendid. Figure 4 shows some forms of mortar joints which are used in residential work. The weathered joint is simple to make; it provides a slight shadow and it drains off the water.

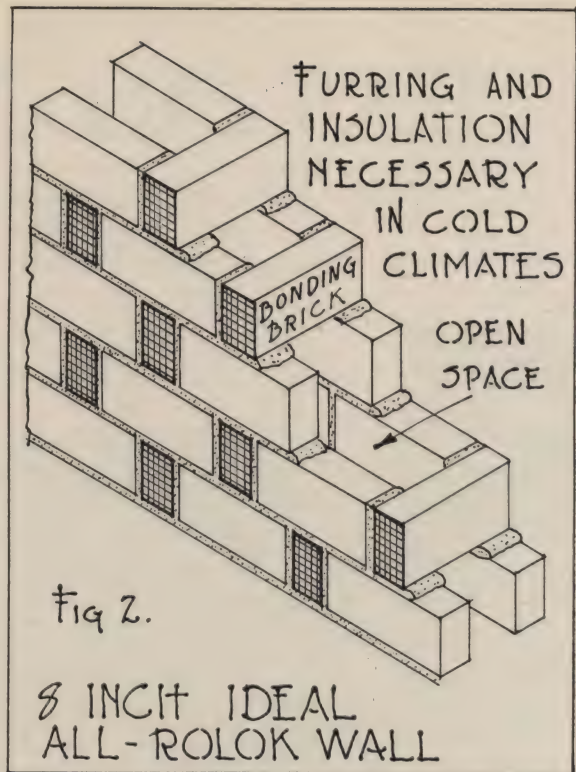
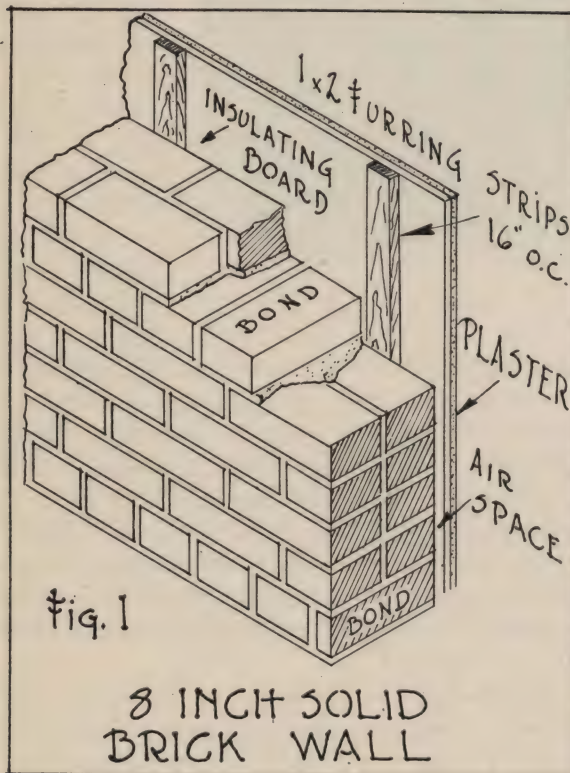
The flush joint is especially good where brickwork is somewhat irregular as on the English cottage. By using grit in the mortar the joint is made

slightly pitted and irregular. This joint requires the least labor as it is completed in one operation.

The raked joint gives a pronounced shadow, and is adaptable to many kinds of brickwork. The weathered and raked joints usually require pointing (evening up) after the brickwork is completed. A good brand of white cement should be used in exposed mortar as the acid used in cleaning brickwork will deaden the color when some materials are used. The mortar can be tinted any color desired, and mineral coloring should be used.

Most cities permit the use of an eight inch brick wall for residences not over two stories in height. Such a wall has strength enough to carry many times the load encountered in the average dwelling-house. Figure 1 shows a solid wall eight inches thick. Every fifth course a row of headers or ties bonds the brick-work together. Sometimes walls are built without any bond and sometimes metal ties are used, but the construction indicated is by far the most substantial. The interior of the wall is stripped with one by two inch material, to which insulating board is applied that forms a base for the interior plaster. Ordinary lath may be used, but the slight additional cost of the insulation is well worth while.

Figure 2 shows a form of hollow brick wall which is thoroughly practical and which effects a saving in brick over the ordinary solid brick wall. The flemish bond is used which means that every other brick is a header, and ties the inner and outer sections together. The appearance of such a wall is

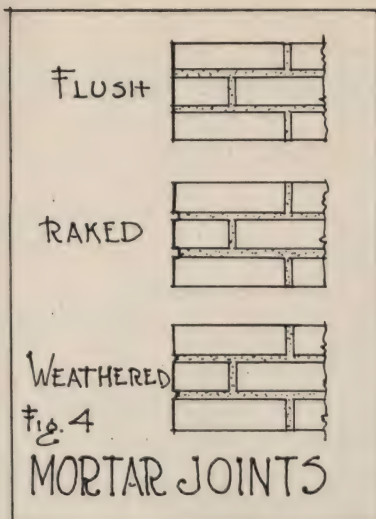


very distinctive. In warmer climates the inside surface may be plastered on directly, but where winter temperatures are encountered the same wood furring and insulation should be used as indicated in Figure 1. There are several other hollow brick walls with meritorious features which have been thoroughly tested out. A recent development is the "Carver Economy" wall which consists of a four inch curtain wall between piers. A heavy coat of plaster is applied over the four inch portions and heavy furring strips are used to carry the lath and plaster. A brick ledge is built out in steps (corbeled) to carry the second floor joists. Such a wall uses a minimum of brick, yet it is substantial and satisfactory for the small home.

In the above mentioned walls face brick or common brick may be used. Where face brick is used for the exposed surface, some form of lower priced brick is used for backing. Where common brick alone is used, it is highly desirable to select the more attractive better colored brick for the exposed surface. This brings the cost of using selected common brick as a facing material up—higher than when taking the brick at random.

Hollow Tile

Hollow tile building units are made of clay baked in kilns similar to those used for brick. Hollow tile is relatively a much larger unit than brick, and consequently lays up faster. Hollow tile may be secured with both inside and outside scored—that



is grooved — to form a bond for plaster and stucco or the outer surface may have a texture like that of tap-stry brick. It is then called face tile.

In figure 3 a twelve inch tile wall is shown. An eight inch wall would be similar. The tiles are set with cells vertical in order

to secure the greatest load bearing qualities. Flat tile slabs are used for a bearing under joists and also in building up courses to arrive at the required heights. Hollow tile, unlike brick, is made in many different shapes and sizes.

The cells provide dead air spaces which keep the heat in during the winter and keep the heat out during the summer. The cellular construction also makes the tile light for its volume, and enables it to be easily handled and set in place. As a foundation for stucco, hollow tile is unsurpassed.

Often hollow tile is used in combination with brick or stone, the tile forming the backing and carrying the floor joists. It is then called backing tile. The brick or stone should be bonded into the tile wall in order to solidly tie the two materials together.

Special jamb tile are made for use around windows and doors. Tile sills are often used. The accompanying illustration shows both the jamb and sill tile. The sill is stuccoed where exposed and is designed so as to be water-tight.

In place of wood furring on the inside, a tile furring may be used. This is extremely practical and easy to lay up. It consists of a tile slab with projections along two edges so that the slab will be held away from the main wall about one and one-half inches. Furring tile is scored for plastering.

Over window and door openings a steel or reinforced concrete lintel is used. Where openings are five feet or less, the tile manufacturers recommend that lintels of hollow tile, concrete and steel be used, made as follows: A number of hollow tile are set on end, one on top of the next so that the cells are in line. Two or more steel rods are then placed in one row of cells, and the tile are packed full of concrete. When the concrete has set, the whole is placed across the opening, and forms

a very satisfactory lintel. The rods should always be placed near the bottom of the lowest cell in order to do the most good, as such construction is based upon reinforced concrete design.

Mortar

No chain is stronger than its weakest link, and masonry walls laid up in poor mortar will be as good as the mortar and no better. There are many formulas for mortar and in different localities such formulas vary. The manufacturers of brick and hollow tile have put much time and study into the kinds of mortar to use and their recommendations can be depended upon.

The following formula is given by one of the prominent hollow tile manufacturers, and same may be used for either brick or tile:

Mortar—1 part Portland cement. 3 parts sand.

Lime not exceeding one tenth of the cement by volume.

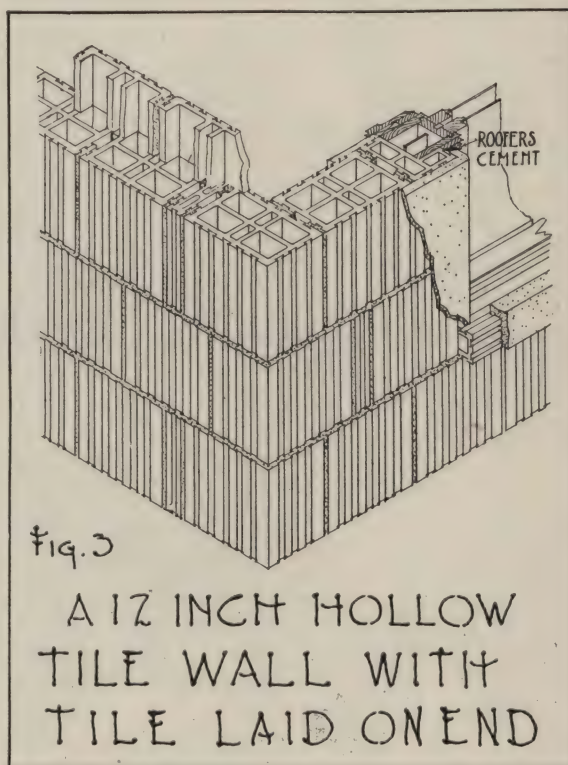
Note—The lime is added to make the mortar smoother in application.

A combination cement-lime mortar for brickwork is given by the brick manufacturers as follows:

1 part Portland cement. 1 part lime. 6 parts sand.

For the usual conditions this is very satisfactory.

This is our third article on wall construction. In April we will take up walls of concrete and stone.





Courtesy of American Forests & Forest Life.

The Song of the Forester

By A. H. LEWIS

This is the song of the Forester
As he starts in the morning grey
With a swinging stride up the mountain-side,
To meet the break of day.
And he sings a song as he swings along
Through the break of sumach red.
"Oh, a pack on my back,
My foot in the track,
And a blue sky overhead."

What matter if he be a lumber-jack,
If he be a college man;
God gave the woods to a brotherhood,
And not to a class or clan.
So he sings a song as he tramps along
With the words that his brother said—
"Oh, a pack on my back,
My foot in the track,
And a blue sky overhead."

There's many a man of the city stamp,
Who will barter honor for fame.
There is many a liar of like desire
Who will sell his soul for a name,
Yet, he calls me a fool
Of the wayward school
When I'm off by my fancy led,
With a pack on my back,
My foot in the track,
And a blue sky overhead.

Who are the ones who have chosen the wood
The ones who have turned to the land.
Men, only, may know our brotherhood,
And our creed may understand.
For the pack on our back is the burden of life,
The trail is the way we tread,
And the love of God for human kind
The blue sky overhead.

The LITTLE House In Good Taste

By ELAINE C. PLATOU



Designed for himself by E. B. Rust, Architect.

ONE can do much with the little house of today. No longer is it the square, box-like affair of a few years back, devoid of any decorative detail, and obviously built for only the practical shelter afforded by four walls and a roof.

We of the architectural field are proud to say that a real triumph has been executed in the artistic conception of the modern small house, a triumph resulting from practical demonstrations, and an unflinching belief, as well as a daring to carry out this belief, in the lasting merit and appeal of the artistically designed small domicile. Furthermore, this belief has become verified in the designs and types of little houses that are making of their charm and distinction, something permanent.

From every corner of the globe is this charm—this quaintness—borrowed. One sees reproductions of the quaint English cottage, the ingenuous farm-houses of Normandy, the unique style offered in the Swiss chalet, and the picturesque



The lattice and shutters give this little house an air of coziness and gayety!

casas of Spain. Nor, indeed, does the architect, constantly in quest of a new idea for the small house, stop his search on the Continent. He borrows from the rich old architecture of the Moors and the Egyptians. He may even incorporate into his productions a romanticism that is always evident in those charming villas of Tunis and Algiers—those pink and blue stuccoed villas that border the blue Mediterranean. Nor, again, does he necessarily go abroad for ideas. Some of our most charming small homes are miniature reproductions of the Colonial mansion, or they may be a blending of several types of expression which seem to be entirely compatible. There is, however, a certain amount of danger in this combining of one style of architecture with that of another. The originator or designer must have a very highly specialized sense of harmony of styles, the realization of what a house in complete good taste should be—not the rococo affair that might so easily result from a general and daring “mixture.”

Did you note what a charming air of simplicity and good taste was evident in the little house of siding, painted white, with a gabled and shingled roof? It is one of those houses that is particularly adaptable to a corner lot, seeming, as it does, to face on both streets. An interesting feature of the roof is the shadow line effected by having every fifth course of shingles laid double. The distinctly English characteristics of this little house are the decorative finials, and the louvres which in this particular case, are decorative as well as utilitarian. The entry-way is

decidedly simple, where the roof and two small brackets form a hood over the door. Three steps of brick lead up to it.

A popular type of shutter is the batten type, used here with small decorative cut-out motifs. The lattice work and the flower boxes give this small house its “completing touch.” More of the Colonial is evident than any other type of architectural expression, and yet, the house certainly has an individuality that is almost unique. It is certainly a most unprepossess-

ing little abode, and one would judge, *en passant*, that herein lived, perhaps, some happy and contented couple who were interested in the artistic appearance, both as to exterior and interior, who cared for the essential principles of a simple beauty—rather than any kind of an ostentatious display.

The simple,



An appropriate dining room for a little house!

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sult. The name of this process is "*decalcomania*."

Sets No. 1 and No. 2 are most attractive on parchment lamp shades, for mirror or wall or furniture decoration in the living room, or for a boy's room.

It is pleasant to picture a deep cream-colored bedroom set with wild-rose design of lovely colorings in flowers and foliage; more especially, when you know it can be yours if you assemble a few odd pieces of furniture which you may have about, and settle down to a few hours of painting, which you will recall with satisfaction, every time you look at your accomplishment.

Well-designed, simple pieces may also be had in the white wood for very little money, in case you are missing a piece, or in case you are a new house-keeper with no old pieces to rejuvenate.

A breakfast set of a gate-legged table and a few chairs will turn a corner of the kitchen into an intimate, cosy place of great convenience when space is limited, and in the larger country kitchen such an arrangement saves many unnecessary steps; such a corner will be very comfortable on cold winter mornings and will be duly appreciated by those women who do their own work.

Blue-green enameled furniture with a smart silhouette figure of a Colonial damsel (clear black silhouette outlines against a cream background) is novel and attractive for such a breakfast set, especially if the kitchen walls happen to be either pale blue, green, cream or yellow.

If you have an old-fashioned mantel at home, in the living room or bed room, a good deal can be done to take from it that stiff and awkward look

of those straight up and down affairs. The bric-a-brac work that is usually found above the fireplace; I mean the shelves, mirror, etc. that form the upper section of the mantel, can be removed. This will mean that the upper section of the wall, where the mirror has been, will have to be papered or tinted to match the rest of the room; that is the biggest piece of the work, but you will find the room so much improved, that you will not regret the effort.

After that is done, the mirror in its simple frame may be suspended over the fireplace on a heavy cord, or may be merely fastened against the wall. If the frame is wide enough, a pretty colored decalcomania decoration will brighten up the effect; or the decalcomania decorations, perhaps quite large ones, may be applied on the wall itself, at each side of the mirror.

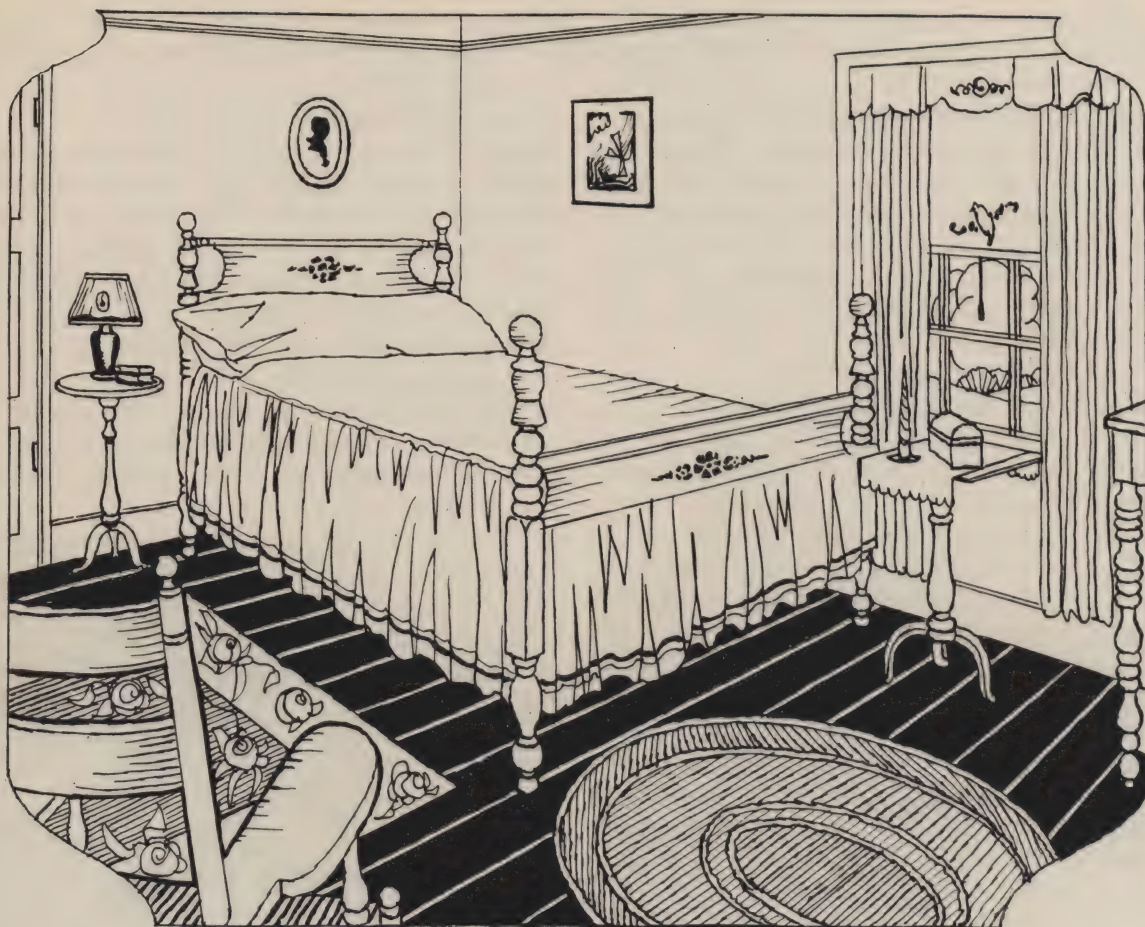
It is always a pity to discard a mirror, since mirrors lend so much reflected light to a room, and



Set no. 3 is delightfully used on a breakfast room set of furniture or in the dining room.



Set no. 3 consists of three conventional flower and fruit designs in a color combination of gold, green, lavender and henna which is most attractive as used in this decoration. 1 large design 8" x 6" and two smaller matching designs 4" x 3".

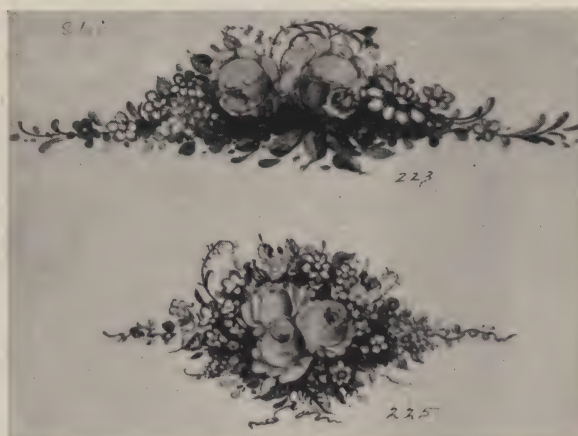


are so cheerful in effect. Mirrors are frequently very lovely when hung against a handsome drapery material fastened against the wall.

Another problem of these modern days is that of additional chairs for company; chairs that won't be in the way after the guests have departed. Wooden folding chairs, painted and decalcomania designed are useful accessory for such occasions. No hostess need apologize, when she brings forth from her closet black enameled folding chairs with a vivid hand-painted poppy design, or a quaint Japanese decoration. Her ingenuity will not go unnoticed or unremarked!

Parchment lamp shades, attractive painted serving-trays, bridge table covers of dark oil-cloth or leatherette are among the smaller pieces that may be decorated in this delightful and simple manner.

Directions for the application of decalcomania designs will be found on each envelope of designs; they are so simple, merely needing the application of a bit of varnish to the face of the decalcomania sheet, and then after the design is placed wherever is required, a soft cloth and water do the rest.



Set no. 4 in its delicate pastel shades of rose, blue and green, is suitable for bedroom use; it might also be used on a pretty breakfast room set of furniture, if these delicate shades are suited to the background, perhaps pale green, or yellow.

Set no. 4 consists of three pieces, 1 large $7\frac{1}{2}$ " x 2" and two smaller matching designs 2" x 4". 55 cents per set.

NOTE — The illustrated Decalcomania Designs may be obtained with full directions for application at modest rates per set by addressing, Miss Subille Mayer, 821 Riverside Drive, New York City.

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A Neat Little Bungalow That Will be a Profitable Investment

Where five rooms are desired at minimum cost the small bungalow shown is a most practical solution. The arrangement illustrated herewith is used in thousands of homes with slight variations in planning, but this one has all the requirements of a modern, complete house.

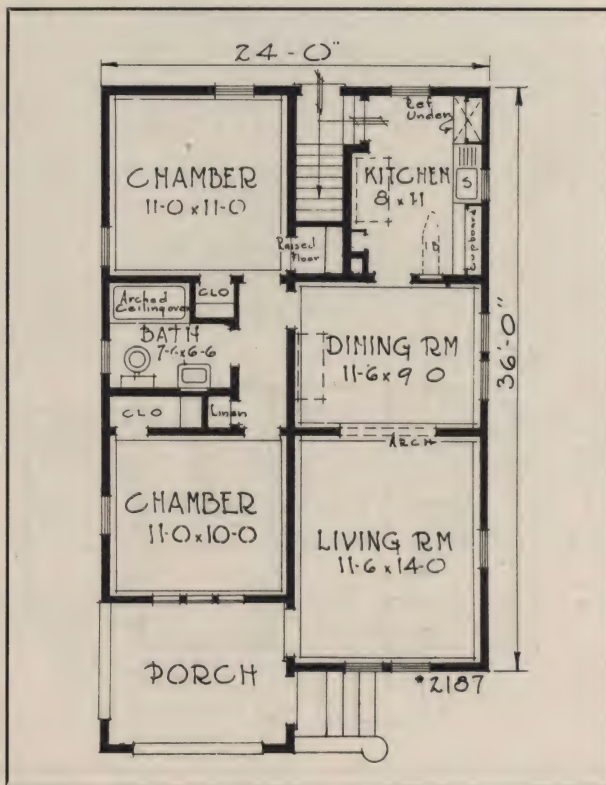
The kitchen has cupboard, sink, and refrigerator in line for convenience and economy of space; opposite are range, broom closet and chimney. A built-in ironing board drops down in front of cupboard and an electric outlet is placed at one side. The grade stair is designed to give easy access to basement and outside.

The bath tub is set in an arched recess leaving plenty of space in the bathroom. A steel medicine cabinet is set in the wall above lavatory. Both chambers are ventilated from two sides. The wall space is divided so as to give good space for beds, dressers and other furniture. The closet adjoining tub might open onto hall and be used for coats. There would still be the stair closet for the rear room.

The following interior finish is suggested: Hardwood flooring in all rooms except bath and kitchen, one eighth inch plain linoleum, cemented down, in kitchen and ceramic tile in bath with a three inch tile base. For finish, birch or gumwood stained like walnut and rubbed dull would be fine in the living or din-

ing room, and hard pine varnished natural in the kitchen and enameled elsewhere.

For the exterior, asphalt shingles and stucco are used. Brick would be much more attractive than the rock faced blocks shown.



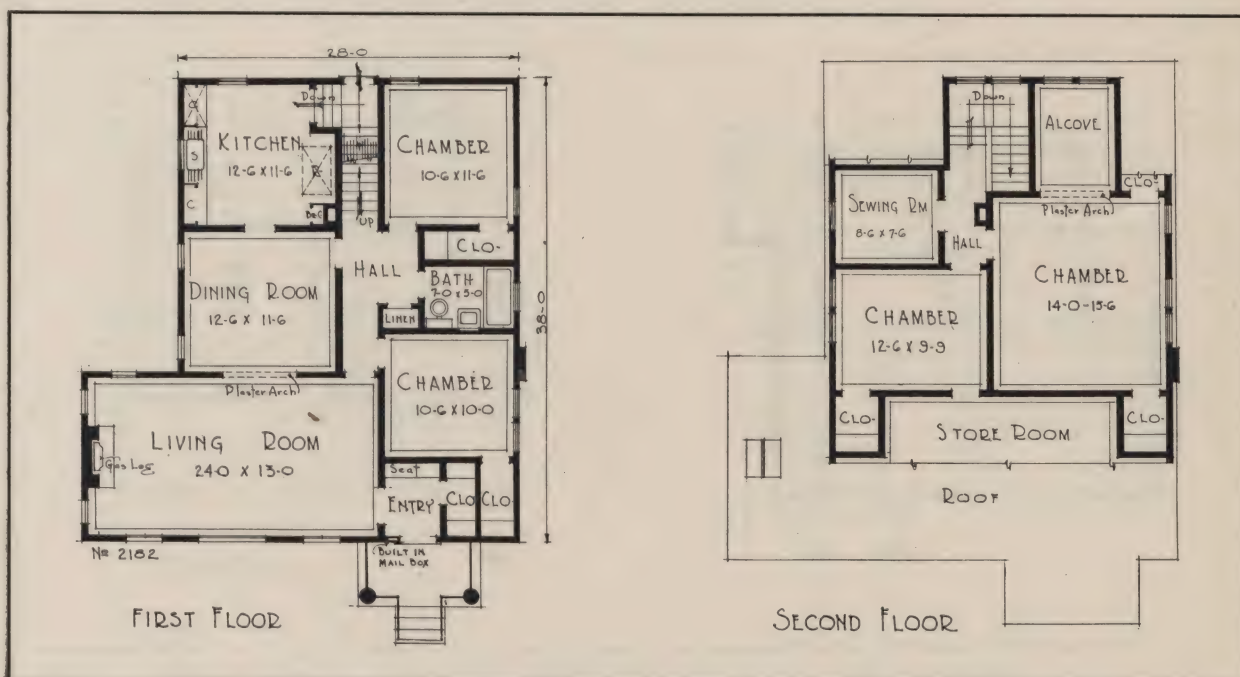


An Interesting Cottage Design

The columned porch with its curving roof is unique. The influence of the European is seen in the arched windows, iron grilles, and elaborate chimneys. These chimneys, by the way, are for effect only. They are built of wood frame and the one above fireplace contains a pipe vent from the gas fireplace. Spanish tile,

dark red in color, is used for roofing and float finished stucco over the wood frame walls.

This home is fully complete on the first floor. In addition are two chambers and a sewing room upstairs. One chamber is quite large and connects with an alcove large enough for a child's bed.



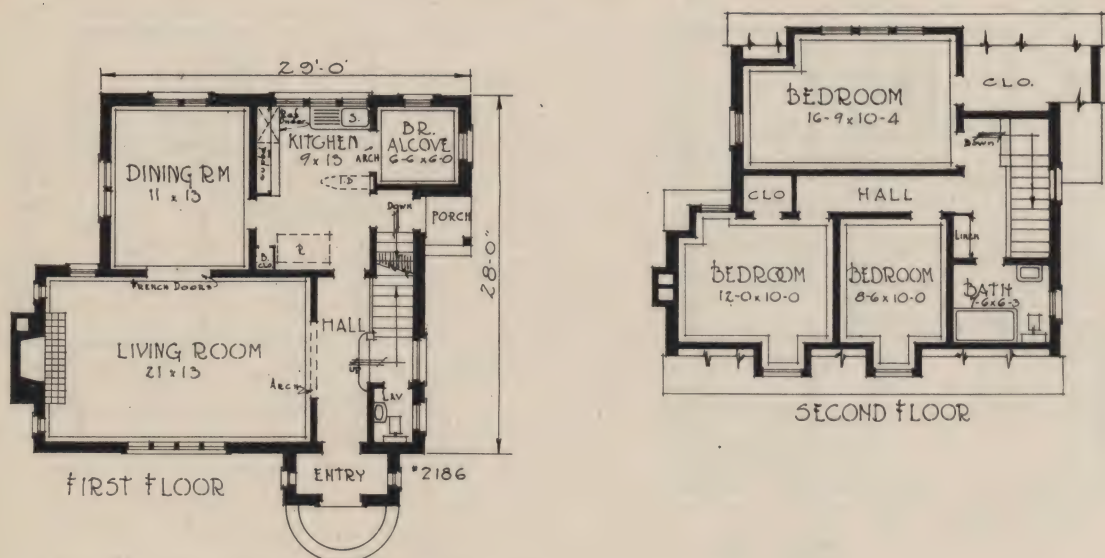


A Pleasing Use of Half Timber Work

Centuries ago the use of half timber work was originated in Europe. The English builders made the greatest progress in half timber construction and much of this work is still in good condition. The frame of the wall was made up of heavy timbers mortised and tenoned together, sometimes intricate designs being built in the panels. The open space between was

then filled with masonry and plastered. While such construction today would be very expensive and unnecessary, by using lighter strips the same effect is secured.

In this design brick is used for the first story and frame construction with metal lath and stucco above. The roof may be of slate, asphalt shingles, or of stained wood shingles.



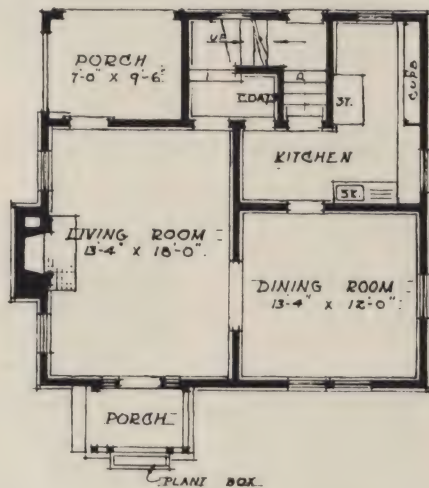
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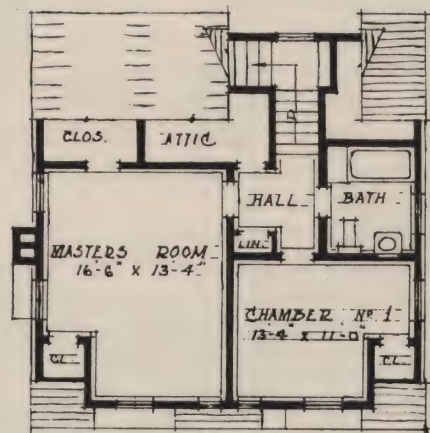
The Colonial---Thoroughly American

No type of domestic architecture is as true to the traditions of early American home life as is the Colonial. This charming home with

its shingle covered walls, vine covered chimney, and shuttered windows represents an investment well worth while.



FIRST FLOOR PLAN



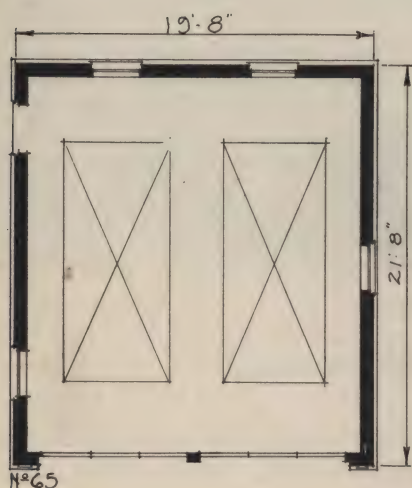
SECOND FLOOR PLAN

The Garage Should Be Easy to Drive Into



*T*he best garage that it is possible to build will soon become a subject for abuse if difficult to drive into. Two neighbors, living on adjoining lots, each owned a car of the same popular make. One neighbor had a garage placed at right angles to the alley, built in from the line approximately four feet. This man was accustomed to backing up a couple of times before he got in a

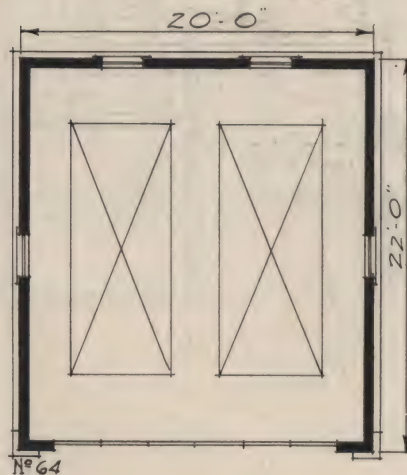
position enabling the car to clear the doorway and enter. One night a discussion took place in the local debating club out by the back fence, as to whether it was possible to drive a car into the above ill-placed garage on one



turn without stopping or backing. They did it, but nearly ruined two fenders. The time he wastes would pay for moving the garage back, several times over. The lower illustration shows a good placing of garage where it is necessary to drive in from the alley.

Often obstructions prevent an easy entrance. How many of us have had a pole or tree in the way that firmly stood its ground, refusing to budge for fenders or hub caps. True, we may have only a few trees; everyone is precious, but a pole can be moved—the telephone and electric companies will be found willing to cooperate with the owner in this respect.

It pays to locate a garage for convenience first, last, and always. Better to save one's driving skill for the hazards of traffic, than to put it to an everyday test in entering or leaving the garage.





Accurate Construction

If your window frames are not accurately made your home will be uncomfortable. Unless each part fits exactly, the frame permits cold air to enter the house.

Andersen Frames have that accuracy only obtainable when special machines and expert workmen constantly produce the same standard article.

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ANSWERS TO QUESTIONS ON INTERIOR DECORATION.

Editor's Note—Answers to questions relating to interior decoration and furnishing, color schemes, floor coverings, will be given through these columns (free of charge) in the order received.

To subscribers desiring quick service by mail, a nominal charge of one dollar is made and where samples of wall paper, curtain and drape materials are desired with price, from which selection of patterns may be made, a fee of two dollars per room or five dollars for entire house is asked.

For Glazed Effect on Interior Trim

Question: For practical information and assistance, your columns certainly are a great help. I would appreciate it very much if you would give me information regarding glazed effects secured on interior woodwork. How can one secure a glazed effect on either enameled or on stained varnished woodwork?

Answer: B. S.—Much of the enamel woodwork is now being glazed in various tones with a glazing liquid and oil-colors.

The last coat of enamel is stippled; that is, tapped with a fine brush to produce the pebbly effect. Over the white, when bone-dry, is brushed a coat of Glazing Liquid tinted with Drop Black in oil. Of the specimens sent you, on one the glaze coat was straight-wiped; the other had been wiped with a patting motion, a wad of cheesecloth being used for the patting.

If the effect you have in mind is one that shows the natural grain of the wood, then you no doubt wish a finish that is made by first staining the wood with a very dark brown or black stain, then a coat of white or light gray toner applied over the stained surface and wiped lengthwise of the wood. If this is what you have in mind, we shall be glad to have samples made up for you, if you will tell us the kind of wood you are planning to use in the standing trim. On oak, the open grain takes the toner nicely, but on pine or other close-grained woods, a very beautiful driftwood grey is obtained by brushing the toner on the surface before the black stain is entirely dry.

If neither finish is what you have in mind, please describe your ideas more fully, and we will be glad to write you further.

Completing the Decorative Scheme

Question: Will you please help me with the decoration of my home? I am enclosing a sample of the liv-

ing room drapes and paper, the furniture is in plain grey mohair, and I would like suggestion for rug and color of new mohair suite.

The dining room paper sample is to be used inside of very large panels, outside being light tan, almost plain paper. The furniture is walnut (very light) with chair cushions of rose taupe mohair. What drapes and what to use on table and buffet? The rug will be either a blue figured or tan figured one—which would you select?

Bedroom No. 1 wall paper has pink and blue flower sprays. What rug and drapes to use here?

Bedroom No. 2 has pink and blue flowered paper in washed effect, dark walnut furniture, rose taffeta lamps and bedspread. What drapes, glass curtains and rug?

Bedroom No. 3 has orchid satin stripe paper. What drapes, glass curtains and rugs? It seems that I have asked a great many questions, but I would certainly appreciate your help.

Answer: T. Q.—To answer those "great many questions" is what our service is for—please feel free to always ask our assistance with anything pertaining to either exterior or interior of your home, and from roof to basement foundations! It is a pleasure for us to be able to help you! We are glad to know, too, that you will rely to some extent on our aid and suggestions.

The sample of the living room drapes, and the paper, were lovely, and to harmonize with them, we could suggest nothing more suitable than a rug of rose taupe—either a plain or a two-tone. The furniture suite in a soft mulberry mohair would complete the room beautifully.

For the dining room, we would suggest draperies of linen with a background of large colorful design in rose, blue, gold and black. We would use deep ecru lace for table and buffet covers. We would not choose a blue figured rug, but would select a rug in figured tan or taupe, to harmonize with that of the living room.

INSIDE THE HOUSE

For the bedroom with pink and blue flowered paper, we would select ruffled organdie curtains, looped back in pink organdie, and then would use large oval rag rug in a hit-and-miss design.

Your bedroom No. 2 of the walnut furniture and the rose taffeta lamps would be lovely completed in glass curtains of beige point d'esprit net, draperies of rose and blue stripe taffeta, and a rug of plain pearl grey.

The orchid satin stripe paper in your third bedroom, would harmonize well with a plain green Wilton rug. At the windows, we would use glass curtains in beige point d'esprit net, with glazed chintz drapes in green and orchid, figured.

Helps for the New Home are Improvements for the Old

For the bedrooms, what floor covering shall I use, and what is most satisfactory for woodwork in the chambers? What are your thoughts about the guest room? Would you suggest papered or painted walls in the bedrooms, and which in the rooms downstairs? I want to thank you for your advice.

Answer: A. A. D.—We are answering your inquiries, Mrs. D., to the best of our ability with the information you gave us. We hope that if you have any other questions to ask, that you will let us help you further. Remember that we are always standing ready to serve you!

Additional pieces that could be nicely used in your living room in connection with your three piece suite in beaver mohair, are: A 30 inch octagonal table; one pair wood chairs with upholstered seats; two occasional tables used with chair and davenport; one small desk with bench or small chair. For the floor covering here, and in dining room and hall, we would select carpeting in a deep mauve or egg-plant color. It would produce a very lovely and luxurious effect. Small hooked or Oriental rugs will lend interest to your rooms.

The sun room floor can be treated successfully using one of the new tile effects in linoleum. The sun room, when treated in colorful chintzes or cretonnes, really lives up to its title as a sunny room.

For floor coverings for bedrooms, we would choose oval rag rugs; they are very practical, too. The woodwork in an old ivory finish is the most satisfactory for the chambers, without any doubt.

For the guest room, a very delicate room can be produced with a painted suite of furniture in a delicate green. The floor covering should be in a plain sand color.

Painted walls for downstairs would be the most successful. These can be done in either a texture finish or in the smooth stippled effect. The papered walls are always especially lovely for the bed room, as they tend to make such a dainty room.



Only the best flooring would be used in such a house

Up in the northwest, lumber is one of the leading industries. Yet when John P. Weyerhaeuser's new \$165,000 residence was built in Tacoma, Wash., the flooring was ordered from Arkansas.

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The HOMETHRIFTOR

The Value of a Dollar

By W. R. YOUNGQUIST

Are all dollars of equal value? The *Homethrifter* will find this a very important question to consider. The value of *his* dollar is a matter which ought to have his serious attention. Best of all, the *Homethrifter* can determine the value of his own dollars and make them do a day's work for him, or loaf.

The value of a dollar depends upon the age of the man who owns it and the rate at which he puts it to work. A dollar owned by a man of fifty is worth much less than the same dollar owned by a man of twenty-one. In fact, it is not worth even one-fourth as much. I am thinking now of the *potential* power of the dollar. When a man earns and owns a dollar, he does not merely own the dollar itself, but he owns its *potential earning power* for the rest of his lifetime. He may spend the dollar the day he earns it and purchase therefor some article of merchandise which he can very readily do without. He may use it to give himself or his family, some passing amusement.

At seven percent compound interest, the potential value of a dollar owned by a man of twenty-one is \$14.63, while the same dollar owned by a man of forty, has a potential value of only \$3.96. These figures are based on the assumption that both men will live to be sixty years old.

The great lesson to be learned is that the saving of money should be started early in life. The children should be taught the ways of thrift and economy. The young man should conserve his hard-earned dollars, spending only what is es-

sential to his well-being, and placing the balance in some good building and loan association, where his money will do a full day's work for him. Then he will soon discover that the "Merchant Prince," Mr. John Wanamaker, was right when he said, "The difference between the young man who saves a part of his salary and the man who spends all of his, is the difference in ten years between the owner of a business and the man out of a job."

The *Homethrifter* should not overlook the very important matter of making his money work at its full earning capacity. Thousands of people have been led to believe that four percent or even three percent is a

fair wage for their money. This fallacious belief has filched millions of dollars out of the pockets of working people. Four percent is not the full earning power of a dollar. It can be made to work harder than that with ample safety. The difference in rate is important. If the young man of twenty-one invests one dollar and allows it to grow at seven percent compound interest until he is sixty, it will amount to \$14.63. If he should invest it at only four percent interest, it would grow to only \$4.68. There are nearly thirteen thousand building, savings and loan associations in the United States, and over eleven million Americans are investing in excess of Six Billion dollars in them. They loan their funds almost entirely on amortization first mortgages on homes in the community in which they operate. They pay from five to eight per-



THE SOLID FOUNDATION

The Building, Savings and Loan Associations are the solid foundation upon which the American people have reared their most fundamental institution—the HOME. Enduring homes rest firmly upon THRIFT which has reached its highest expression in the Building, Saving and Loan Associations. The school, church, government, business—all these must endure only so long as the home endures. Building and Loan Associations perform a basic service in their communities. That is why more than eleven million Americans are now investing more than six billion dollars in 12,000 of these institutions in the United States.



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TABLE CHAT



Salads and Salad Dressings

By BETTY BENTON

A SALAD is appropriate at all times and all seasons. It may furnish the principal dish at a midday luncheon, in its simplest form accompany a hearty dinner, or it may give zest to the late supper. There is no end of salad making opportunities. And the lists of both fresh and canned fruit and vegetables to draw upon is indeed interesting.

The use of olive oil in cookery has not been very highly developed among American house wives, but it is one of the most highly valued materials in the hands of the culinary artist throughout Southern Europe. Olive oil is an unusually fine form of food, for two tablespoons of absolutely pure olive oil contain more available nourishment than a pound of beef.

Impromptu Salad

When a salad is needed on short notice, place a slice of canned pineapple upon a lettuce leaf, and serve with mayonnaise. Slices of orange may be served with the same, or with French dressing.

If salad dressing is kept on hand, an attractive and appetizing salad may be prepared upon five minutes' notice, with canned or fresh fruit of a single variety, or in combinations.

The secret of a creamy mayonnaise lies in well chilled ingredients and great care and patience in putting those same ingredients together.

Mayonnaise Dressing

- 2 egg yolks (chilled).
- $\frac{1}{2}$ tsp. salt.
- Dash of paprika, a little onion salt or juice.
- $\frac{1}{2}$ pt. of olive oil (chilled).
- 2 tbsp. vinegar or lemon juice.

Beat the eggs thoroughly; then add salt, paprika and onion juice and beat again. The olive oil, drop by drop, may then be stirred in with a silver fork. As the mixture thickens, add a small quantity of the vinegar or lemon juice, and so on, until the oil and vinegar are all used up. If at any time, the mayonnaise should curdle, take a third egg into use, add a small quantity of oil, and finally, bit by bit, add the rest of the dressing.

French Dressing

- $\frac{1}{4}$ tbsp. sugar.
- $\frac{1}{8}$ tbsp. salt.
- Pinch of paprika.
- $\frac{1}{2}$ tbsp. mustard.

Mix well together, then add seven tablespoons of olive oil, one at a time, mixing each thoroughly before adding more. Then add one at a time, mixing into the combination, three tablespoons of vinegar.

Salad Dressing to Keep on Hand

- 4 tsp. mustard.
- 4 tsp. sugar.
- 1 small tsp. salt.
- 4 tbsp. olive oil or butter.
- 4 eggs.
- 12 tbsp. vinegar.
- 12 tbsp. milk.



The Hawkes salad dressing bottle is a great convenience in preparing a salad.

Stir all ingredients together in a quart bowl that can be placed over a boiling kettle. Stir constantly until it becomes creamy; then remove and stir a little more, lest the eggs curdle.

This will keep for a month or more, in an airtight fruit jar.

Egg Salad

Boil six eggs for twenty minutes. Remove the shells and cut the eggs carefully into halves, lengthwise. Remove yolks; mash them fine with salt and pepper,

a pinch of mustard, some bits of finely chopped pickle or olives; then mix this with just enough mayonnaise to make a good paste; refill the whites with this mixture, being sure to round off well. Serve on crisp lettuce leaves, and if one desires a sauce, here is an appropriate one: Take two well-beaten eggs, adding a pinch of sugar, salt and mustard; mix with olive oil to a soft cream consistency, and just before serving, thin out with vinegar, pouring the sauce over the eggs and the lettuce.

Potato Salad

- 1 quart cold potatoes, sliced or diced.
- 1 cucumber, sliced thin.
- 1 cup diced celery.
- 3 hard boiled eggs.

Mix potatoes, cucumbers and celery with mayonnaise dressing, using care not to break the potatoes. Garnish the salad with slices of egg, and sliced onion and radish may be added to dress it up, if so desired.

Creole Salad

- 2 cupfuls white grapes.
- 1 cupful celery.
- 2 cupfuls canned salmon.
- 1 cupful mayonnaise dressing.

Shred the salmon; cut grapes in half and remove seeds; cut celery fine. Add the dressing and mix together thoroughly. Garnish same with sliced lemon and celery tops.

Tomato Surprise Salad

Cut small, round tomatoes from top to bottom, and open out in tulip shape. Place in nests of lettuce and fill with equal parts of diced chicken and celery. Serve with either French or mayonnaise dressing.

Mexican Salad

- 4 large tomatoes.
- 2 cucumbers.
- 2 sweet peppers.
- 1 medium sized onion.
- 1/2 head cabbage.

Chop, mix thoroughly and season with salt and a dash of cayenne pepper. Serve with French dressing.

Nut or fruit salad put into an apple, after it has been hollowed out, makes a pretty and palatable dish. For Sunday night informal supper, a favorite is a potato or cold, boiled egg salad.

To serve with salads, roll a rich baking powder biscuit dough very thin. Sprinkle thickly with grated cheese. Roll, slice (as in cinnamon rolls) and bake in a moderate oven.

Crackers spread with butter or cheese and toasted are tasty, and if plain crackers are used, serve cream or pimento cheese with them.



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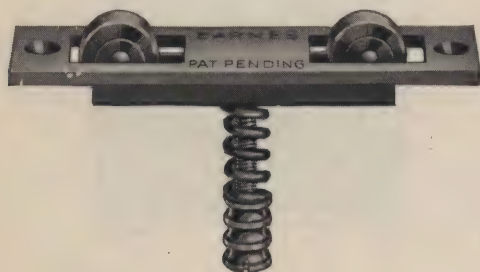


All Manufacturers having either NEW or IMPROVED products available for homes, send in your material on them.—We will be glad to place your NEW or IMPROVED products before our readers!

A New Sash Holder

THIS new sash holder is practical, and has been tried and tested. It greatly simplifies the installation of windows. It eliminates the weights, cords and pulleys. It looks better, lasts longer, cuts cost, saves labor and material, and increases freedom of design. It gives better control and quieter operation of the sash.

The entire holder is made of solid brass with a phosphorus bronze spring. It carries a guarantee of ten years.



The reason that the contractors and builders favor this holder is that it is adjustable. Once the sash is installed it never has to be removed. It permits the use of a plain plank frame which eliminates the hollow space necessary for the weights and cords, and also does away with the cold air space where most of the cold air enters a building. A narrower trim around windows and doors and also a narrower baseboard, may be used. Mullions between the double and triple hung windows can be reduced more than one-half in width.

A Simple Lamp-Lock

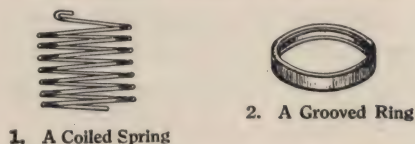
The Ren-Lock is a lock for electric light bulbs to prevent them from being removed by unauthorized persons. The Ren-Lock fits standard brass and porcelain sockets, but not molded composition sockets.

There are only two parts, a coiled spring and a grooved ring. A special punch is used to attach the Ren-Lock to the socket. Standard electric light bulbs

of all sizes may be used with the Ren-Lock as it grips the base of the lamp only. There is no wire cage to cast a shadow, and no key to be lost or to be imitated.

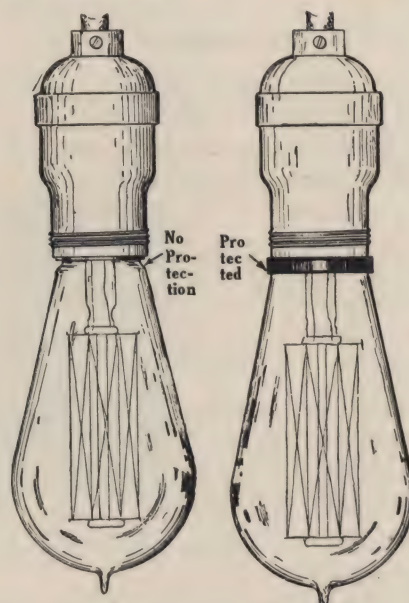
These lamp-locks are now in use in schools, colleges, public buildings, mills, factories, mines, railroads, steamships, etc. Ren-Locks are useful for apartment houses, hotels, clubs and large estates. Contractors and real estate owners are among the users of this device. In fact, wherever electric lights are within reach of the

The REN-LOCK consists of only two parts



1. A Coiled Spring

2. A Grooved Ring



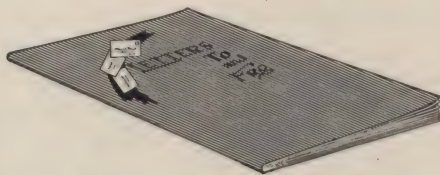
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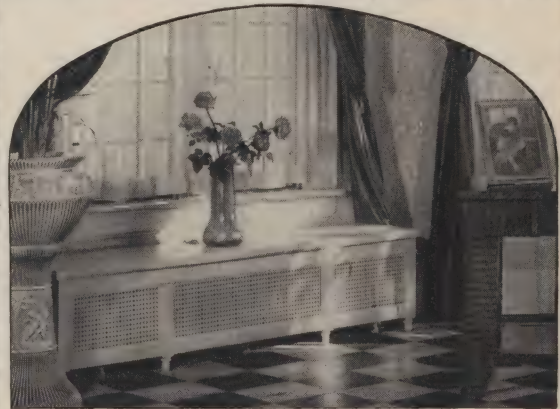
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PLUMBING SANITATION

THE BATH ROOM

By WAYNE F. KELLY

QUITE recently, the plumbing installation and fixtures, together with the attractive color schemes developed in the bath rooms by the use of colored tile, were responsible for the sale of a fine residence. The use of colored tile by the most prominent architects and builders has revolutionized the building of bath rooms. Today, the bath room is one of the most attractive rooms in the house. The color scheme selected in decorating the interior of your bath room will bring out individuality. Whiteness in the fixtures will make a very beautiful contrast against the colored background and will add much to the value of your building. It is always quite pleasant to step into a colored room, such as would be developed. The use of tile and color in the bath room will add slightly to the cost, but one should consider in building this room, that to make these changes or improvements later on will probably be *double* in cost. For this reason the small additional cost at the time of building should certainly warrant the additional expenditure.

In planning the layout of the upper floor, it is well to consider the location of the bath room. There is convenience in placing it near the head of the stairs for the general use of the household, and it should also be located in such a way that it is convenient to all bedrooms. The Building Ordinance adopted by most of the larger cities demands one outside window in the bathroom for light and ventilation.

Almost every conceivable fixture is now available to make the bathroom exceptionally complete for almost every requirement. The design of the fixtures has also been studied very carefully for years, to bring out distinctiveness and beauty. It is well to study these designs in making your selection, as you can bring out some very harmonious effects. Your particular attention is called to the fixtures not so commonly used, such as a foot tub, scale, dental lavatory, bath stool and dressing table. These fixtures are not so commonly

found in the average bathroom, but are of real importance and add little expense to the cost of installation. Careful consideration should also be given in locating these fixtures in connection with the other fixtures in your bathroom.

Some time ago a general practice was made of placing the tub across the end of the room under the window. Some criticism can be offered in doing this, as it is necessary to step into the tub in order to adjust the curtain or the window. We might also call your attention to the possible damage caused to the tub by scratching. A bad fall may also result should one slip while stepping over the edge of the tub. There is one other bad condition created by placing the tub under the window, for in cold weather the steam rises from the hot water and will either frost the window, or cause considerable condensation within the room. This installation can be corrected by the use of a corner pattern tub, which can easily be placed in the opposite end of the room, across the corner. The fixtures should, if possible, be located on an inside rather than an outside wall. The lavatory, if of the pedestal type, can be placed in front of the window, as this fixture does not necessitate outside or wall connections, but can rather be taken thru the floor and connected to the other supply and waste pipes.

The additional fixtures which have been mentioned in this article are highly essential for the health of the family and add but very little to the cost of your home. The general thought in this respect has always been that fixtures of this nature are intended for only the better class of homes, an idea which is certainly erroneous. They are just as essential in a home of four thousand dollars as they would be in a home considerably more in price. They are not luxuries, but *necessities* of life.

The dental lavatory is a fixture which is highly important in every bathroom. The common practice is to use the lavatory for dental purposes, which is cer-

tainly a mistake from a sanitary standpoint and detrimental to the health of others in the family. The expense involved in this particular installation should not be given a thought, as it is so essential to the family use.

Quite recently the writer had occasion to discover a man of nearly seventy years attempting to bathe his feet in the lavatory. It was touched on that the present foot bath was highly convenient for this purpose. The old gentleman was very much surprised to learn that there was such a fixture and of course was very easy to sell on the idea of installing the fixture at once. There are, no doubt, many conveniences for this room which people have not used because they were not acquainted with them.

There are many new developments in the building of bathrooms, during the last few years, particularly, which should cause a thorough investigation on the builder's part before planning this room.

It is only about eighty-five years ago that the first bath tub was built and used in the United States, but the greatest strides and developments in the present bath fixtures have been brought about within the last fifteen to twenty years.

Quoting from the "Pictorial Review" a social note of the time of Queen Elizabeth, as contained in the following astonishing announcement:

"The Queen hath built herself a bath where she doth bathe herself once a month, whether she require it or no."

Amusing, isn't it?—but before you start laughing too heartily, please remember that when the first bath tub was built in the United States, it was exhibited as a curiosity, to guests at a party! This was in Cincinnati, and it was denounced heartily as a luxurious and undemocratic vanity!

A little later Philadelphia was so shocked at the idea of washing the whole body, that a law was passed prohibiting all bathing during the winter months.

In 1850 Virginia taxed all bath tubs and in Boston one had to get a doctor's permission to take a bath, as it was considered a highly risky undertaking!

Those were the happy days for school boys!

CCOURSES in architecture, it is announced, are featured in the plans for the Summer Session this year at the Carnegie Institute of Technology in Pittsburgh. Under the plans for the coming summer, the Department of Architecture of the College of Fine Arts will give intensive six weeks' courses from June 13 to July 23 to meet the needs of students who desire to continue their work in architecture. Six and eight weeks courses are announced also in Chemistry, Physics, Mathematics, Mechanics, English, Economics, Commercial Law, History, Drawing, Surveying, Psychology and Education, Charcoal and Pastel Drawing, Water Color and Oil Painting, Design, Sketching, Methods, History of Arts, and various shops.

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CONVENIENCE OUTLETS

In April we will offer in this Department a discussion on "Refixturing the Home."



HE day of the base board plug has passed. The plug has been replaced by the convenience outlet, and it is very correctly named indeed! It is no longer an old fashioned screw type receptacle with a single outlet, but a duplex, if you please—dead front, so called because no "live" parts are exposed, placed wherever the demands of convenient service dictate. It may be the kitchen, the work shop of the home for the hand iron, the kitchen aide, the dishwasher, the fireless cooker or the fan—that relief from stuffiness in winter months when opening a window means contracting a cold, that coolness which only a fan can bring to the kitchen in summer. It may be for the radio in den or living room. It may be for the electric heater in the bath for the chilly days of autumn—wherever it is, it is the means of bringing comfort and efficiency to every room of the home. While formerly the base board plug was used sparingly most rooms in fact having none at all, the convenience outlet is appearing in increasing numbers, as the builder or the home owner is brought to a realization of its utter importance in making of a home a place in which to live and in eliminating the drudgery of housekeeping.

While it is not expected that the home maker, upon being duly informed of the magic of doing her work electrically, will immediately provide appliances to lighten her task, it is reasonable to suppose that eventually she will be the possessor of the most practical ones—hence the provision of adequate outlets to care for

such appliances. As has been stated, the location of convenience outlets need not be confined to the base-boards. In fact wall locations frequently make for efficiency. The bath room outlet should be above the tile to the right of the mirror, the laundry outlet for the electric washer in the ceiling, separated from the laundry light, but near or over the tubs; the kitchen outlet sufficiently high to be above the table top or conveniently near a window to utilize daylight for operation of a hand iron.

For the breakfast room one should consider the most accessible place for connecting percolator and toaster; for the dining room serving and dining tables and buffet. In the living room it is best to provide base board convenience outlets for every fifteen feet of wall space or to service each valuable wall space. Grouping of furniture means much in the decorative scheme of the living room and a table or floor lamp is an essential part of each group. Again a lamp or pair of lamps may be arranged to give added value to a rich tapestry or picture, and thought must be given to convenient operation of these lamps.

A thorough and complete wiring plan covering all the individual rooms of the home, is embodied in the Red Seal Plan. Its purpose is to identify the electrical wiring equipment as being adequate for the convenient use of electricity for all time. In addition to this assurance to the home owner, it is a mark of efficiency for the speculative builder because it increases the resale value of a residence. The plan does not aim at extravagance, but is rather an ideal minimum. Neither does it refer to type of fixtures or quality of material. It is a simple method to assure an adequate number of lights, switches and convenience outlets. In other words the Red Seal Plan establishes a *standard* in wiring, heretofore lacking. In some cities contractors and speculative builders have found this Read Seal identification to be so valuable that all the homes they build bear its mark. Any licensed electrician can install a Read Seal layout and there is no charge for Electrical

Cont. on page 161



40

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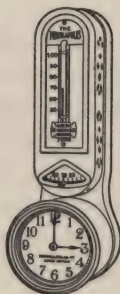
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No small part of the Red Seal plan is the placement of the convenience outlet. While the installation cost is not prohibitive at any time and, while its permanency and efficiency justify the cost, convenience outlets can be installed in a new home at a price averaging only about 50 percent of the cost of the same installation after the house is completed. Hence the advisability of Red Seal specifications.

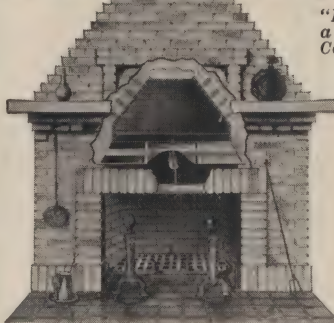
Almost every average home has its vacuum cleaner. Electric refrigeration is no longer a novelty; neither is electric cooking. The housewife could scarcely cope with problems of washing and ironing without electrical equipment. The beauty of the home in no small way is dependent upon decorative lamps and lighting equipment. And so, from basement to attic the convenience outlet justifies its name by rendering dozens of services touching every phase of our home life.

"We are not sent into this world to do anything into which we cannot put our hearts. We have certain work to do for our bread and that is to be done strenuously; other work to do for our delight and that is to be done heartily; neither is to be done by halves or shifts, but with a will; and what is not worth this effort is not to be done at all."

—JOHN RUSKIN.

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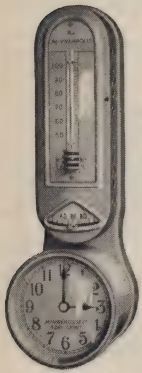
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Automatic Heat Regulation

A Big Asset

By GEORGE B. BENTON

A neighbor told this writer recently that domestic "spats" had been reduced in his household more than 50 per cent through installation of an automatic heat regulator.

A rather crude way, perhaps, of starting out to tell of the advantages of this modern method of dealing with a problem as old as civilization itself, but most married folks who have had experience in "tending the furnace" will agree that this particular householder is very likely telling the truth.

The facts show that architects, contractors and builders are at the present time specifying automatic heat regulation for the great majority of the better class of homes. In many of our larger cities, the modern duplex, renting at from \$50.00 to \$75.00 a month is now being equipped with thermostatic heat control, a recognition on the part of the builder and landlord that proper heat regulation is a large factor in the physical comfort required to attract the modern renter.

It is admitted that the automatic heat regulator today is regarded as an almost indispensable part of the well planned and well equipped home. While this asset of comfortable home life has gained its present, wide popularity only in rather recent years, the first automatic heat regulator was invented back in the middle eighties. So, while being a feature of home life over 40 years old, it has in more recent years been developed to a point where automatic control is being provided for all types of heating plants.

The little instrument shown in the accompanying illustration is the only visible evidence to a visitor that a home is equipped with automatic heat control. This instrument, known as a thermostat, is usually mounted on the wall of the living room. It controls a motor located at the heating plant in the basement and is so constructed that it causes said motor to automatically open or check the draft of the heating plant. The type of thermostat shown in the illustration is a little larger than two by nine inches in size.

The thermostat can be set at any point of temperature from 50 to 90 degrees, affording any combination of temperatures desired for day and night and may also be operated twice in either series of hours, A. M. or P. M. The thermostat indicator is set for the desired temperature, usually 70 degrees, and whenever the temperature of the room in which the thermostat is located varies one degree from this pre-determined level, the thermostat immediately flashes an order to the motor causing it to advance or check the fire as the case may be.

At the beginning, the thermostat would perform only the last mentioned service for its owner. Subsequent discoveries and developments showed that the temperature level desired could also be changed automatically to suit the requirements of the family's ordinary habits of living. This was accomplished through clock-control.

Health's demand that sleeping temperatures be lower at night than during the day, and the necessity of avoiding and reducing fire hazards, established the custom of keeping the fire shut down or banked at night. This meant a cold house in the morning and discomfort during the time devoted to rising, dressing and preparing for the day's activity.

The clock thermostat has solved this problem and made it possible for the family to enjoy cool sleeping temperatures and still step out of bed in the morning into a comfortable temperature exactly equal to that of the evening before.

This clock can be set to automatically move the indicator of the thermostat at the usual hour for retiring to a point suitable for proper sleeping temperature, generally 60 degrees. Then, throughout the night the thermostat works exactly as during the day advancing or checking the fire with each variation from the established night temperature. And in the morning, while "Dad" is still tucked comfortably in bed, this human-like clock automatically moves the indicator back to the day-time temperature of 70 degrees, or whatever point is

desired, with the result that the home is warm and comfortable by getting-up time. The hours for these changes, both night and morning, are adjusted on this instrument just like setting an alarm clock. In the average family of regular habits, one setting of the instrument will probably suffice for the entire heating system. The only attention necessary is winding the clock once a week. Manufacturers of the device have seen to it that the clock provided is a reliable time-keeping piece, ornamental in design.

The motor in the basement gets its power from the house lighting circuit and the cost of current is very low, in most instances not over ten cents per year. Where it is impossible to connect with a commercial lighting circuit dry batteries can be used.

The next important development was the solution of the problem of avoiding fire hazard possibilities from the fact that the furnace, or heating pipes, might become dangerously over-heated, with a brisk fire going before the temperature in the rooms above was brought to a point high enough to automatically check the fire. This was accomplished through what is known as dual control installation and consists of a second, or limiting thermostat placed in the boiler or in the warm air duct of the heating system. When the temperature affecting this limiting thermostat reaches the highest point consistent with safety, this thermostat operates the motor and automatically checks the fire, though the thermostat in the living room above might still be several degrees short of the required temperature that would have caused it to do the same thing.

Some of the more mercenary advantages of automatic heat control can be listed as follows:

Automatically reduces the winter's fuel bill from one-fifth to one-third. Fuel saving is particularly noticeable in the spring or early fall months, the times when hand regulation of a heating plant is particularly burdensome—when windows and doors have to be opened and closed frequently.

Greatly reduces the depreciation of the heating plant, keeping it in a condition which likewise protects the home from soot and dirt troubles.

Prevents damage to the building, such as the spreading of joists, warped floors and other similar difficulties which result from over-heating.

The splendid thing about automatic heat control is that its application is universal, it is now being successfully used on all types of heating plants—hot water, steam and hot air, with coal, oil or gas fuels.

Thinking over the advantages of this plan of regulating home heating, we can well believe that it really has a great deal to do with the happiness and comfort of domestic life.

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Continued from page 152

cent dividends and their record of safety has been such that during the past ten years, the average loss in these institutions has been about one two-hundredth of one percent of their assets per year. The *Homethrifter* will do well to investigate his local building, savings and loan association, as a proper place to launch his financial ship which will eventually bring him into the harbor of financial independence and home-ownership.

Possession

By BARBARA FROST

They say I own the cottage on the hill.
But it ain't so.
The cottage owns *me* though,
That's how it really is. It ain't *my* will
To just keep staying on, year after year.
I've often thought I'd get away from here.

Just halfway up—guess you can see it now
Faded and brown,
It kind of snuggles down.
The trees bend over it, you notice how?
Protecting-like, and whispering so low
It's quieter than anything I know.

My married sister wrote and sent for me.
And I did try—
She couldn't figure why
I never came. Queer, how a house can be—
The house they say I *own*, upon the hill
So little and so *stubborn* and so still.
—From *Scribner's Magazine*.

Civilization gives every man the opportunity to trade his birthright for the chance to live in a pasteboard "apartment" and drive a car on Sundays.

Thrift is a blessing not merely because of the accumulation of substance, but because of the foundation and strengthening of character.—LORD ROSEBERRY.

No man is rich whose expenditures exceed his means and no one is poor whose incomings exceed his outgoings.—THOMAS HALIBURTON.

Renter Versus Owner

An appraiser for one of the large building and loan associations of New York City makes this interesting observation: "I can nearly always tell from the appearance of a house and its surroundings, whether it is rented or owned. If it is occupied by the owner it almost invariably presents a more attractive appearance outside and inside than if occupied by tenants. I have noticed that when a man with the aid of a loan from the association becomes the owner of the house which, as a tenant, he has occupied for years, he and his family immediately see in it to develop a new pride in the appearance of the place. When you look at it the next year it often presents an agreeable transformation."

Home ownership evidently develops character. It strengthens individual self-respect and dignity, increases self-reliance and improves family life.

There is the other much debated question as to whether it is cheaper to own a home or to rent one. Many interesting discussions have resulted in the treatment of this subject. *Keith's Beautiful Homes Magazine* would welcome contributions from its readers on this important topic.

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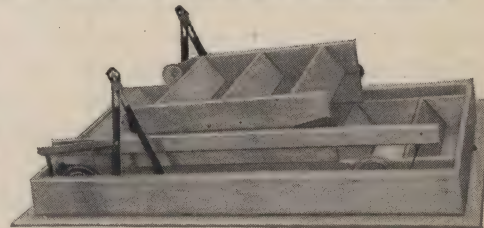
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What is Life Without Books?

Constance Gregory

Like reviewing some gorgeous spectacle is one's reaction to a review of a literary masterpiece which deals primarily of architecture—*The House of God* by Ernest H. Short. The book is published by The Mac-Millan Company in New York, and 300 pages, with 110 beautiful illustrations of gorgeous cathedrals and churches the world over, it sells for only \$7.50. Mr. Short is the author of an *Introduction to World History*, which historians of the highest standing praise exceedingly.

In his *House of God*, Mr. Short shows how man's attempt to express his faith in stone, changes and develops as his faith changes and develops. So his history of *The House of God* becomes, in a sense, a history of the human race, since, in such miracles of human effort as the Parthenon, or Hagia Sophia, or the great Gothic Cathedrals of Western Europe, we may trace the beliefs, the ideals and the dreams of the building races.

The House of God is far more than a history of religious architecture; this work is a study of religion as expressed in ritual, carried out in houses made with hands.

A long neglected treasury of art those age-old Spanish shrines, and Mildred Stapley Byne brings them out in all their revealing beauty in her *Forgotten Shrines of Spain*, published by J. B. Lippincott Company of Philadelphia, and selling for \$5.00 the copy. It carries 65 illustrations and a quaintly drawn frontispiece and map by Arthur Byne.

Here is a volume that throws Spain open like a great museum to the art-lovers of the world. Bewitched by the spell of fresco and carving preserved from the spoliation of centuries, Mrs. Byne has gone "a-cloistering" to Spain's forgotten shrines.

Nor is she indifferent to the human touch—the village folk in their antique quaintness. For all her sense of

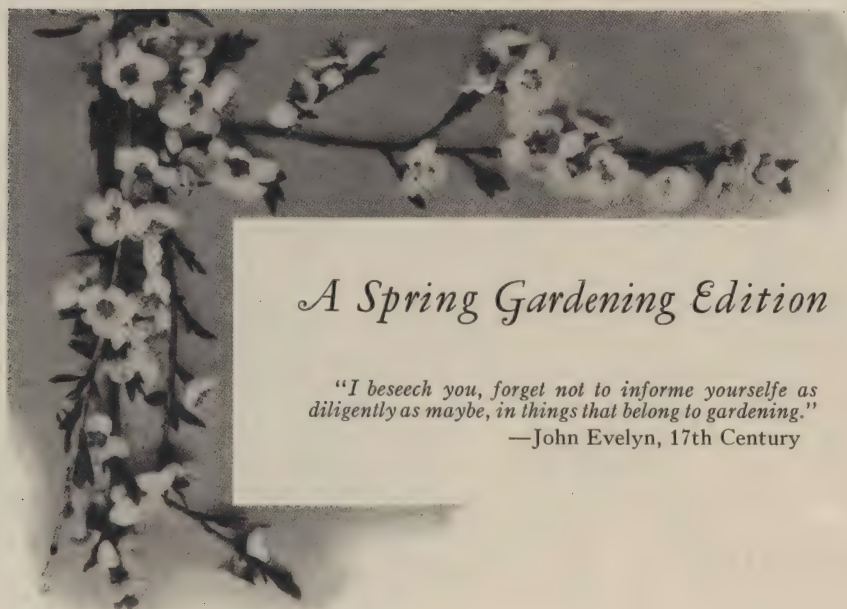
glamor, too, she has given practical suggestions. Everyone who contemplates a trip to Spain will welcome her explicit directions as to how to reach these shrines of the past, and where to stay. Mrs. Byne is known as an authority on Spanish art and history, she writes delightfully, and Arthur Byne has made photographs for the book that bring out the beauty of this mediaeval hinterland of Spain.

Ethel Davis Seal, a well-known woman writer on all phases of interior decoration, has made a great many of her ideas available to the public through her *Furnishing the Little House*, published by The Century Company of New York. Two hundred pages, fully illustrated, the book sells for \$2.00.

Just as an example of her delightful style, we would quote Mrs. Seal's opening paragraph of her Foreword: "One of my firmest beliefs is that taste counts for more than expense. This applies to anything that may, in the remotest sense, be influenced by artistic feeling: a squat gray bowl of bittersweet touched to flame by the sun; a dinner-table set with ivory pottery on a jade green cloth in the glow of gleaming candles; a voile curtain shimmering in lengths of soft blue and rose, the stuff that dreams are made of, as the light of early morning filters in through the window. All these things cost little as money goes nowadays, and yet they make the world a very pleasant place to live in."

The interior decoration of this book is not that of the show place or the semipublic home nor of the residence of unhampered expenditure. It deals with such human problems as dark halls, unfriendly living rooms, commonplace dining rooms, cramped bedrooms, and even kitchens and upstairs halls! The problems are the problems of any little house, for these small houses, too, are capable of achieving decorative perfection in their interiors.

KEITH'S BEAUTIFUL HOMES MAGAZINE



A Spring Gardening Edition

*"I beseech you, forget not to informe yourselfe as
diligently as maybe, in things that belong to gardening."*

—John Evelyn, 17th Century

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April
1927

Volume LVII—Number Four





The Fantastic Treasury of a Cherry Blossom Garden

The Japanese, with his innate love of curios and bric-a-brac, makes of his garden, a striking collection of rare plants, unique stones, grotesquely shaped pergolas and temples. A rock garden and a miniature river, which in Japanese psychology is symbolic of life, may always be found in the gardens of cherry blossom land.

Suggestions for a Rock Garden

By ANDERSON McCULLY

The majority of the plants we grow in rock-gardens come from such levels as this, buried far beneath the snow in winter



There are those too, that creep far up the heights in the background

OF all gardens, the rock garden is the most individual, reflecting to a greater degree the tastes and individuality of its maker. Its possibilities are legion. Vast stony hillsides of worked out farms, the woodland ravine, the stone wall that holds the elevated city lot, even the boundaries of the backyard path are all within its possibilities.

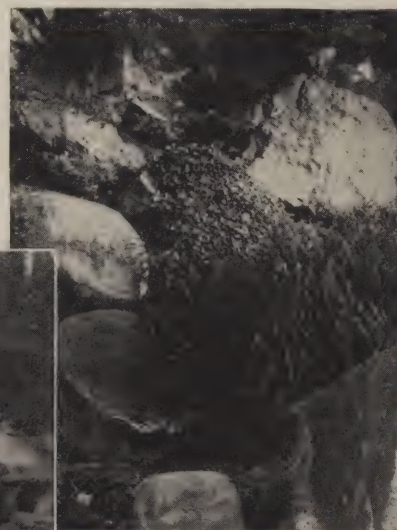
These were perhaps first realized in those larger country estates that held abandoned rock quarries. While fittingly useful and ornamental in these situations, the rock garden is even more the loveable, beautiful solution for the curtailed garden, particularly so if it happens that the ground is on varying elevations. More alpine plants may be accommodated in smaller space than any plants known. The very nature of the garden structure increases this, employing, as it does, both height and breadth—the hypotenuse of the triangle. They are easier to work among, for nearly always we may stand at a lower level, which saves much of the back breaking stooping. They are sturdy, as anyone who tracks them to their native haunts must know—bitter sweeping gales, long months buried deep beneath the snow, then, with its vanishing, a summer intensely fierce. And yet with all their sturdiness, they have a loveable ethereal quality, a beauty that calls to the heart as though on their

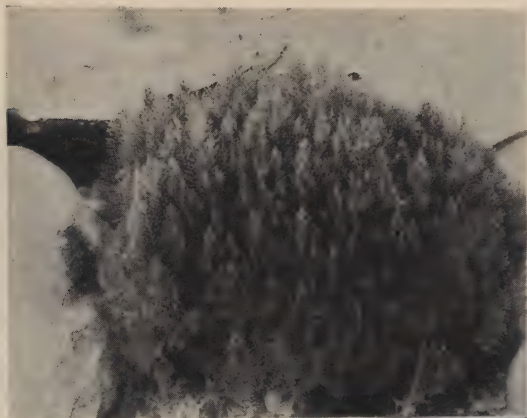
great mountain peaks they had in truth aspired just a little nearer to heaven. With the first vanishing of snow, they creep forth to greet us. With a little care in their selection, they may be the last to leave us before the icy grip of winter—or in those favored places where little or no snow falls and the sun's smile is not a frozen thing, we may have them with us all through the winter, great sheets of bloom, or shy nodding visitors according to their nature.

This is all as it should be in the garden built as it should be made. There is another very dreary side to the story, gardens that were fashioned to display rocks, not flowers, gardens that are inefficient in drainage, that take no thought of the needs of the

Even in winter, the rock-unk will carry interest if planted with a few heathers, pygmy conifers and evergreen trailers

Nature's way of building a rock garden. Mimulus, principally, is on the island in the foreground





Veronica cupressus is a good shrub in rockwork, but it needs protection, the amount of which is about equal to that which is given to hybrid tea roses

Newly placed rock that will rapidly take on a finished look as the saxifrages, arabis and ambretia spread. Note the firm placement of the rocks

plants to be placed in them — tombstones to the blooms that might have been.

The rock garden should be in an open, sunny place, free from the shade and drip of trees. But the jutting rocks may be so turned, the irregular facings so managed that those which prefer shade, or cool moist spots, may have them. A clay base requires considerable breaking up, the addition of sand and grit and humus for the more dainty alpine, and particular attention to that all important matter of drainage. Ordinary garden loam will answer very well for the bulk of the soil, then special mixtures may be filled in various pockets for plants with particular requirements by more ambitious garden makers. As a rule, it will be found that alpine plants are lime lovers. There are some very notable exceptions to this, and the fact is usually mentioned. If peat is recommended, you may be sure that lime is not desired.

The most important question in the rock garden is the question of drainage. True alpine, by their nature, do not suffer from cold; but they will not tolerate wet crowns or collars, stagnant or sodden ground. A sandy or gritty loam on a steep slope drains itself amply for all ordinary purposes, but those gardens built upon a level, or in heavy soil, with only a gentle slope, need special preparation. Broken bricks, clinkers, coarse gravel, or anything of a similar nature, may be used as an underlying drainage, and from twelve to fifteen inches deep.

The most outstanding error in the building of a rock garden is the prominence given the stones. The rocks have a very real purpose in the alpine garden, but the greater part of this purpose is accomplished underground. Their cool surfaces guide the roots downward, away from the parching summer suns. They hold moisture in themselves, but carry the excess away from the crowns. They keep the soil from



Pygmy conifers are of great value to the rock garden. They are decidedly picturesque!



washing out. Nature places them properly for this as she rolls them down the mountain slopes, for they come always to a halt upon their broadest base unless otherwise held by a larger rock. The soil comes tumbling with them, is further washed down about them until they are firmly embedded. They should tilt inward and downward, resembling natural strata or outcroppings.

The surest guide is a walk through the adjacent countryside. The native stone placed as Nature has cast it, will always be pleasing in its own district. Be careful that there is a natural slope backward, that larger pieces do not overhang those below, shutting off moisture and sunshine. Wedge shaped or triangular stones should always have the broad side underneath; and by placing several near each other it is possible to make funnel shaped pockets to hold special soil mixtures.

The moraine principle is exceedingly good, utilized in the rock-garden. This takes account of the glacial debris, but its underlying principle is extreme drainage. This is accomplished by building first with a lower level of several inches of broken stones. Next a half foot layer of gravel, mixed in equal proportions with a soil made up of sand, leaf-mold, and loam. The same ingredients are used for the layer above, but they are all used in equal quantities of each. This is topped off with an inch or two of small stone chips. It may be made to represent a "dry stream bed" through the rockery, and is extremely useful for some alpine plants that are accounted more or less difficult. There is also a wet moraine, but this is more complicated in construction, and is a problem in itself.

In the larger rock gardens, steps become necessary. Flat stones make the most pleasing. They should be firmly set, and wind naturally with the allure of something hidden beyond the little rocky promontories. Stepping stones make pleasing paths, and often the raised borders along a sunken path make truly charming rock gardens in a very curtailed space.

Judiciously chosen shrubs go far toward preserving the illusion of a rocky dell in even a tiny backyard garden. They may top the rocky sides, cutting off the vista of curtailed boundaries, service yard, or nearby street or fence, even house wall. Set them back a few feet from the edge to avoid a top heavy effect if they are large enough to form a real screen.

Shrubs are also good to accentuate the bays and promontories of the garden, to tease the imagination on to what lays beyond. Even larger ones may be used in the approach to further screen the alpine garden from every day affairs of the street. Particularly good in the rockwork itself are pygmy conifers—spruces, junipers, pines and cypresses. Be sure you purchase a dwarf variety, however. They will be interesting and green the year around. The hardy heathers are especially lovely, but they detest lime and this must be remembered. The Swiss heather, *Erica carnea*, blooms in the late winter and early spring, is hardy, and nestles among the rocks delightfully. Some of the dwarf brooms such as *Cytisus Ardoini* and *C. Kewensis* trail their yellow blooms grace-



Lady's Slipper (cypripedium calceolus). This may be placed in a moist spot

fully over a rock face in early summer.

When planting, it is necessary to use discretion in the placing of rampant growers, lest they completely bury and choke out the more delicate ones. Here again it is possible to make widely differing types of gardens. By planting with such things as arabis, alyssum, portulacas, aubretia, cerastium, and sedum acre, one may have a garden that rapidly spreads and cares for itself, requiring the minimum of further effort when once planted. Upon the other extreme, one may fix careful composts for the alpine gentians, the rare pansies of the Swiss Alps, the Kabschia saxifrages,—a host of dainty elusive denizens of the earth's white

mountain peaks! And in between these two groups is a vast array of beautiful flowers ready to repay a little care and attention with a wealth of bloom out of all proportion. This is characteristic of alpine plants. Their struggle for existence in the fierce extremes of their stony heights is far more intense than that of lowland plants. Nature has endowed them with unusual blooming power that they may produce sufficient seed to survive.

When planting in a crevice between rocks, care must be taken to fill the space with soil. Press it down well, as it is put in with a blunt ended wooden rammer. Pieces of stone may be used to wedge it securely. Unless the plant is firm, it cannot make satisfactory progress. Water it well, soaking the



Primulas are rapidly increasing in beauty owing to new introductions from the Himalayas. Many of them are true rockgarden plants

ground thoroughly; but rather avoid foliage moisture, especially with those plants possessing moisture-holding crowns.

Water is a pleasing addition to the rock garden. A tinkling, rippling streamlet over a pebbly course,



Grass of *Parnassus* is particularly good in moist, peaty ground. This field of it is growing naturally by a little Alpine lakelet

with little plunges over a great boulder here and there is, of course, ideal. But like other ideals, it is an attainment found most usually only in dreams. A very tiny rock-lined pool has marvelous possibilities of added charm, and its margins will furnish a home for the gay little blooms of the waterside plants of alpine streams and lakelets, *mimulus*, *Gentiana calycosa*, *Myosotis palustris*.

The following lists are suggestions for varying situations. They are only a fraction of the material available. A rock garden may be truly alpine, using only those plants that have descended from near the snow lines of the great mountain ranges. In this case, the moraine will play a large part in it. More gardens are made up largely of those plants found around the timber lines, and some of them partake a little of the forest. But there are gardens, and lovely gardens too, that have utilized the smaller denizens of the garden border.

For the General Rockery

Aquilegia (Columbine) in the dwarf and alpine varieties.
Arabis, white.
Aster alpinus. Purple, white, rose.
Aubretia.
Campanula Allionii and *C. Zoysii*.
Corydalis lutea and *C. Wilsonii*.
Dianthus deltoides. Rose, white.
Linum perenne (two feet) *L. p. alpinum* is smaller.
 Blue.
Polemonium reptans. Blue.
Potentilla verna, *P. rupestris*, *P. nivalis*. White.
Phlox Douglasii, Lavender.
Primula auricula, *P. cashmeriana*, *P. denticulata*, *P. frondosa*, *P. Veitchii*.
Pulmonaria avernensis.
Saxifraga, mossy section.
Sedum in variety.
Veronica incana, *V. prostrata*.
Viola calcarata, *V. cornuta*, *V. Papilio*.

For the Moraine

Androsaces.
Armeria caespitosa.
Campanula cenisia, *C. G. F. Wilson*.
Gentiana augustifolia.
Lewisia Howelli, pink.
Papaver alpinum.
Wahlenbergia (Edraianthus) pumilio. Lavender.
Viola cenisia.

For Sunny Walls

Cerastium tomentosum.
Cheiranthus (wallflower) alpinus. Yellow.

Dianthus alpinus, *D. glacialis*, *D. neglectus*. Does not like lime.
Erinus alpinus. Little shade at midday.
Leontopodium (Edelweiss).
Linaria.
Saxifraga longifolia, *S. lingulata*, and varieties.
Sedums, nearly all.
Sempervivums.

For Partial Shade

Erigeron alpinus, *E. aurantiacus*.
Mimulus. Require moisture also.
Omphalodes Luciliae. Not too much. Will grow in sun. Moisture.

Will Stand Deeper Shade

Cyclamen Coum.
Dodecatheon.
Primula bulleyana.
Ramondia pyrenaica alba. Plant in the crevices on the perpendicular stone face.
Schizocodon soldanelloides. Peat, loam and sand compost. Rose.

For Moist Spots

Adonis apennina (sibirica), *A. pyrenaica*.
Gentiana verna, *G. calycosa*. Loam and vegetable mold.
 Stone mulch. No lime.
Iris cristata.
Mimulus. May be planted in some shade.
Ranunculus alpestris, *R. glacialis*, *R. spicatus*.
Saxifraga Stracheyi. Pink. March and April bloom.
Silene acaulis fl. pl. Loam and sand. Pink.
Soldanella alpina. Loam and grit. Purple.
Viola pedata. Peet and grit. Blue.

Five Ways to Decorate a Chair



A Simple Windsor rocking chair, painted vividly, is a handsome addition to any room. There are infinite colors from which to select attractive combinations, and literally dozens of methods of using them to enhance lines and features of the chair. The five sketches on this page show a few of the treatments that are possible for a given piece of furniture.



Above, a two color treatment is shown. Back spokes, turnings and rockers are painted one color, while the seat, legs and curved back frame are painted another. Chinese red and gray, or blue and buff would be good colors for this arrangement.

To the right is another treatment. Curved back, edge of seat, rounds and turnings are painted with the darker tone, while seat, spokes, legs and rockers partake of the lighter shade. This treatment would work out well in medium blue and light yellow, lettuce green and cream, or black and orange.



One of the most striking treatments is shown above. If a combination of orange and grey were used, the three center back spokes would be painted orange, as would the seat, center spoke and side of the rockers, while the other spokes, curved frame, edge of seat, legs and side round would be painted light gray. Other good color schemes for this treatment would be deep rose and light blue, two shades of green or blue, and blue and ivory. This latter scheme would particular suit a chair designed for bedroom use.



At the left is another striking treatment. Spokes, rounds, legs and rockers, are painted the darker tone, while the curved frame, seat and turnings are painted a light color. At the right the curved frame, seat and legs are painted the dark tone, while the spokes, round and rockers are light. Good color schemes for either of these treatments are black and medium blue, black and pale yellow, bluegreen and buff, or deep lavender gray and light green.





Peonies in the Garden

By BARBARA MANNING

IN planning the garden, one must consider first, the background, because the choicest flower composition will profit most by the space and background of green given to it. First to be considered in the background is the size and shape. The color and texture of foliage is of secondary importance. Our second thought must be given to the floral half of the composition of the garden in which the factors of color and height, which change constantly, must be duly considered. A spot that is a perfect haven of delight in July may become a barren desert in August, unless the garden is carefully planned. The perennial garden is the most enduring, and, when once established, the cheapest and easiest to tend. It is also the most symphonic, because its harmony is constantly changing from one color to another in a perfect riot of bloom! The herbaceous border of the garden should be almost half filled with shrubs—Spiraea, Deutzia, bush Honeysuckle, Azalea, Kerria—and with per-

*"Look around you — Can you not
Grow a Peony upon your lot?"*

ennials which hold fine, solid clumps of foliage throughout the year such as Peonies or Dictamnus. These may be arranged to give a pleasing silhouette and to group well in their "wild regularity."

The growing fame of the peony is stimulating unbounded interest among gardeners. Shows devoted entirely to the peony are now being held in many places. People are taking an added interest in this glorious flower which is fitted for widespread planting.

Of the many species of peonies, only a few are commonly found in gardens. The ones most largely employed are the *Paeonia moutan*, the *Paeonia officinalis*, the *Paeonia albiflora* and the *Paeonia tenuifolia*.

slightly fragrant blooms often as wide as eight or ten inches, and ranging in color from the snowiest white to the deepest crimson! They are borne on much-branched, somewhat woody stems from three to six feet high. The foliage of these flowers is a thick, shiny green, very handsome and persistent. This foliage makes it strictly a shrub rather than an herbaceous perennial.

The next species to be mentioned is the *Paeonia officinalis*, otherwise known as the old-fashioned or European peony. Its flowers are large, fragrant, typically crimson, and single flowers; in the horticultural varieties, it ranges from pure white to deep mahogany, and can be either single or double. Very excellent in clumps in the herbaceous border on ac-



The symphonic peony plot in all its glory of bloom

The peony is decidedly a cold climate flower. It reaches highest perfection in northern countries. It does not accept the greater heat of the South, and, too, the lighter soils of the South are not easily adapted to it.

The cultivation of the peony and the study of it are most enjoyable. First, the *Paeonia moutan*, which is commonly known as the tree peony, is undoubtedly the most splendid of the entire group, though it is somewhat harder to grow and is a trifle more expensive than any of the other species. The flowers are beautiful, large, single or double, with

count of the trim, handsome, and lasting foliage and the brilliant flowers, this European peony is also excellent for the front of shrubbery beds and for cutting. It is a perfectly hardy perennial of easy culture, in sun or partial shade, though blooming longer in the latter.

The late flowering or Chinese peony is the *Paeonia albiflora*. The flowers of this species are beautiful and large, single or double, and very fragrant. The blooms range from four to six inches across, and come in shades varying from white to crimson and mahogany, and also parti-colored. The Chinese

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What You Can Do With Small Rooms

By HARRIET OSBORNE

IN these days when large rooms, especially large living rooms, are so greatly to be desired, the possessor of small, cramped quarters that offer no possibility of enlargement, must turn his attention to ways and means of giving the illusion of greater spaciousness, even though the actual dimensions must remain the same.

This may be accomplished in various and sundry ways, but one of the most effective methods is the one recently employed by Miss Jane Lonsdale, well-known decorator of New York City. Faced by the problem of furnishing a living room and dining room that were undeniably small, the result, as she accomplished it, was to give the rooms an appearance of ample space, with none of that feeling, so common in small homes and apartments, as though the walls were closing in about the occupants. This

difficulty was obviated by painting upon the larger wall spaces scenes that gave the effect of far stretching views seen from wide windows, vistas that carried the eye on down the dim distance. The walls seemed to melt into the beautiful scenes!

Some of the paintings are of old New York, Lower Broadway extends in an unbroken sweep from St. Paul's Chapel to the majestic Hudson, just as it appeared in the days when Trinity's lofty spire dominated the lower part of the city, and when skyscrapers were practically unknown.

Other walls show lofty hills extending toward the distant horizon with billowy clouds seemingly touching their peaks—the illusion of a far-off perspective. And it gives a most soothing effect!

Instead of the eye resting on blank painted or papered walls, offering no variation, the senses are





A collector's treasures that will endear themselves to the artistic heart, are set off to advantage by the unique wall treatment

rested and satisfied by the seemingly distant views that meet the gaze. Landscape wall paper would offer something of the same effect, though the repetition of scenes is apt to become more tiresome

than the variation afforded by the views painted especially to fit the space. The historical scenes are especially suitable for rooms furnished in Early American style.

Stones *and* Stumps Fashioned to Order

By LEE McCRAE

THE amateur, working in any material or along any line, is much more apt to produce something original than is the skilled professional, who naturally adheres by both training and habit, to certain accepted rules and formulas.

Besides, the amateur, according to the derivation of the word itself, is one who is volunteering, who works from a love of the job, because his heart is directing his hands. When the amateur dabbles in cement therefore, some interesting and unique results may be expected along with some merely "queer" results.

One worker had taken an old brick wall and a pair of dilapidated gate-posts and plastered them over until they looked as substantial and artistic as if of hewn stone. Many have made flagging for terraces, patios and garden walks—flagging that gave a sense of age old-world romance to brand new, ultra modern dwellings.



The hand-made cement seat is in shades of pink and grey

ment, so he decided to make them himself, even though he had never before dabbled in cement! He had already excavated a shallow cave in a steep bank, planned a pool as its floor—a basin with an irregular edge, and—there must be water falls above and below—some steps and shelf-like resting places along these

A landscape artist in Pasadena, California,—the man who is responsible for the beauty and symmetry of Busch Gardens—could not find exactly the kind of stones he needed for a bit of hillside develop-



Each ten foot "log" of the bridge is of cement.



A "set" of furniture, made wholly of cement

falls, and with stone seats here and there where one could sit to contemplate the picture.

Just common rocks would not do. They must have color—soft pinks and blues, opalescent greys and warm red-browns. To import such would cost too much, and besides, each must be made to fit its own niche.

First he made a form for each slab, placed some rods in it, covered them with wire mesh, and then poured in cement of a soft consistency—"about like that the wife makes for Johnny-cake." After this hardened sufficiently, he put on the rough coat with its ingenious mixtures of color, stirred in to represent solid masses or mottled or "stratified," as his fancy dictated. He mixed up only a little at a time, preferring to work slowly since it was such an experiment.

By and by he learned that he could simulate "bark" by manipulating the outer coat while still soft, so some flagstones suddenly turned into logs and stumps, reversing the Petrified Forest processes. They even sported lichens and mosses overnight!

It was fascinating work, he declared (especially the blending of colors in his Johnny-cake batter). Certainly all are fascinated who are privileged to sit on these really comfortable, colorful seats and study the

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The Elegance of True Simplicity

COMFORTABLE, charming rooms, the elegance of true simplicity—clear, soft, well modulated colors—the modern home. Nowadays a beautiful house need not be a costly one. A few pieces of furniture selected with an eye to comfort, simple

walls, properly taking their place as backgrounds, subtle touches of harmonious color in rugs, draperies and accessories, and beautiful floors and woodwork are the ingredients of a handsome home that are within the reach of the average pocket-book.



When You *Build* the Garage

By SARAH SHEPERDSON

FORTY years ago, if there was a bone of contention between neighbors, it was apt to be the "line fence." Either it was a high board fence when one neighbor wanted a picket fence or else it was not "on the line" or perchance neither one wanted to keep it in repair, although both wanted it up. The general removal of fences did away with much irritation, but about that time, automobiles came into their own, bringing the problem of housing them. Then it was discovered that there are twice as many chances to dispute over a garage as there had been over a fence. A garage may be constructed so carelessly that it lowers the appearance and consequently the value of the property adjoining as well as that upon which it stands. The building may be so placed that it cuts off a neighbor's view. If the building regulations are not enforced rigidly, the structure may be a fire hazard. Often it is made difficult for a neighbor to get into his own garage or to have coal put into his basement. And when all of these points are to be considered, the garage looms up as a subject of real interest to more people than just the man who is building it; it is a vital factor.

The owner has the following important points to consider when building a garage: Is it going to do all that is necessary in the way of protecting the car against the elements and against thieves? Will it fit into the picture? Will it be the most prominent thing in the whole ensemble of house, lawn and garage?

Is it in accord with the architectural keynote? Is it going to add to the value of the home or is it going to detract from it?

As Frazier Peters, the builder of Hendrik Van Loon's house remarked recently, "Until just recently the ordinary home owner has evaded the garage problem, resigning himself to a little wooden affair that is an excrescence, disfiguring his land." Personally, he feels that one solution of the problem is to make it part of the house, either putting it in the basement or building it on, as a very up-to-date-lean-to. He has also discovered that one reason why the garage is so homely an adjunct to a house is that its doors are so big. Garage doors are still being made to admit the old type of motor car which was built higher than are the 1927 cars. He measured the standard car now on the market and reduced the size of the doors in the garages that he builds. Rounding the tops of garage doors and choosing the hinges carefully also helps the appearance of the finished garage immeasurably.

When the home site is a small city lot, it is often



best to have the garage face the street, perhaps open onto it; but with a large lot, if one is so fortunate, there is opportunity to do a little landscaping. The

garage may be placed some distance from the road and the house may be partially screened by plantings of shrubs and vines. The driveway may be beautified by a curve or two. There will be ample room for a lattice work waiting seat somewhere near the garage. And it is a simple matter to build a garage so that it looks like a summer house or playhouse.

To harmonize a garage with a house, see that the two are developed with some apparent similarity. The little Colonial garage (left) belongs with a homey Colonial house, which illustrates the idea. A general effect of harmony is what is necessary.

The house, with the garage attached, built on the hillside, is a splendid example of what can be done artistically and economically when building on a sloping site. You will notice that the top of the garage is made into an out-door living room. A fiber rug has been spread upon it and there are chairs, a table and several large vases filled with growing plants. Sitting there you have a view of a wide expanse of beautiful country for the house is outside of the city limits, on the road to "the waters of Minnetonka." The ground adjoining the garage on the right has been terraced, making another pleasant place to sit when out-of-doors.

Nowadays, when a home is architecturally designed, if the house is Spanish, the garage is Spanish, or if the keynote is Italian, both structures are Italian in spirit. Similarly, a plain brick garage is not built to go with a house built of skintled brick.

If you would have your garage reasonably safe

from any internal conflagration spreading to the outside, have the floor of concrete, the walls of hollow tile, brick, or concrete and the ceiling joists covered with metal lath and cement plaster on all sides.

Of course electricity is the only safe light for a garage. Wiring the garage should never be put off until after it is used, either, because as long as there are no electric lights in the garage there is a constant temptation to strike a match there "just for the once." When wiring, it only costs a few dollars more to do the job completely, putting in two outlets within the garage, so that the vacuum cleaner may be attached for cleaning the upholstery even though the light needs to be on at the same time, and then one should have a lamp just outside the garage door which is controlled from the house.

A garage may be plain and without any particular architectural style without being ugly. Almost any one will agree that the double garage shown, the one with the window box and the trellis is really beautiful, although it is, in reality, merely a plain garage. The neat brick foundation laid in a decorative design, the English lantern style lamp just between the two doors, the large vases filled with shrubs, flowers and vines, the whole setting of trees, flowers and velvety lawn unite in making the garage a contributing factor to the beauty as well as the utility of the dwelling.

"Garage furnishings" is a subject about which there has been very little said or written. A few

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Exterior Walls

WALLS OF STONE AND WALLS OF CONCRETE

This concludes our series of articles on walls. We hope that our readers have found them helpful. We wish to continue with a series of articles on other phases of home-building problems and will appreciate suggestions as to what subjects Mr. and Mrs. Homebuilder would like to have us cover. We await your comments with anticipation!

NO wall is more beautiful than one of natural stone. Time improves its appearance, softening the coloring, lending charm and taking away that sense of mechanical precision so often felt in these days of modern construction methods.

The greatest cathedrals of Europe were built of stone and in most instances have stood up well through many centuries. It is true that St. Paul's Cathedral in London is causing anxiety, but the trouble lies in faulty construction, rather than materials. The majority, however, of the great stone structures are in good condition.

More recent, yet old as we consider buildings, are the stone Colonial homes of the Pennsylvanians. Elizabeth Shackelton in the Saturday Evening-Post, recently brought out the fact that the Native Pennsylvanian looks with some disfavor upon houses other than those of brick or stone; and well he may, for to him, brick and stone have always seemed the proper materials to use. The old stone houses around Philadelphia are famous for their historical associations, but to an artist, their beauty is predominant.

Unfortunately, many of us cannot have a home with stone walls. If stone is to be shipped a con-



Courtesy Indiana Limestone Association

There is a quaintness about limestone wall facing that appeals



Rubble walls are ideal for the informal, cozy home

siderable distance, the cost makes its use out of the question for a builder of moderate means.

The kind of stone to use depends upon what is nearest to the site. Limestone and sandstone are often used. Cobble or field stone are especially appropriate in the rustic type dwelling, such as one sees built in mountainous districts and at summer resorts. Split cobble makes a beautiful wall. Marble and granite are used on

residences of the highest class, but are too costly to consider except in palatial dwellings. There are many kinds of stone which will be familiar in one locality and almost unknown in another.

Limestone, or Bedford stone as it is sometimes called, is obtained in colors shading from gray to buff. Sandstone may be gray, red, or any shades between these colors.

Stone walls are usually thicker than those constructed of some other materials. Especially when stones of irregular shape are used, such as rubble. It is difficult to properly construct a wall of rubble less than sixteen inches in thickness and, for a two story house, the lower story should be twenty inches thick, with the basement walls twenty-four inches in thickness. Much of the charm of the old buildings of Europe is due to the thick walls into which doors and windows were placed, oftentimes being set in a foot or more. This deep reveal, usually both on the inside and out, produces a fine effect which is lost when frame construction is employed.

Walls are often built of a stone veneer backed up with hollow tile or common brick. The desired external appearance is secured and when using high grade stone the saving is very great. All modern commercial buildings consist of a steel or reinforced concrete frame veneered with stone or brick, and such construction is entirely practical.

Rough sawed limestone is a good material for residences of medium cost. The stone is sawed in

blocks of a predetermined size and of a thickness of from two to four inches. (The four inch thickness is to be preferred, as it works out best with brick or hollow tile backing.) The surface is left with the saw marks showing and the elimination of the polishing operation makes the cost much less than when a very smooth surface is desired.

Some items such as window sills, lintels over openings, base course, copings, etc., may be furnished with a polished surface, but for the lower cost home, special work should be avoided as much as possible. Window sills are about the only item which require special attention.

One scheme of laying the stone is to have all blocks the same size; another is to have them the same height, but of various lengths, called "block in course" work; a third way is called random ashlar, and consists of a combination of various sized blocks. When these are laid up so as to arrive at a continuous horizontal joint at regular intervals, the method of laying is termed a "course random ashlar." In all cases, however, care should be taken to provide bonding stones at intervals, extending four inches into the brick or tile backing. Stone may be tied to the backing with metal ties, but for good substantial construction the stone bond is preferable.

Stone may have a roughly chipped surface. A wall laid with such stone has a very rugged appearance. As with brick walls, the color and size of the



Courtesy of Indiana Limestone Association

mortar joints are important, for mortar should contrast with the stone.

It is not advisable to plaster directly on the inside of a stone wall unless hollow tile has been used for backing. Condensation is apt to stain the plaster. In cold climates, even where hollow tile is used, the wall should be stripped and the plaster applied on insulating plaster base or lath. The insulation is well worth the additional cost.

It is quite an art to be able to lay up a good stone wall. The best workmen are worth the price they ask, when the appearance and the durability of a wall are to be considered. Certain kinds of stone require special mortars and care must be used to avoid spotting up the exposed surfaces with mortar. Such precautions are taken by the competent workman, but to the novice all stone may look alike.

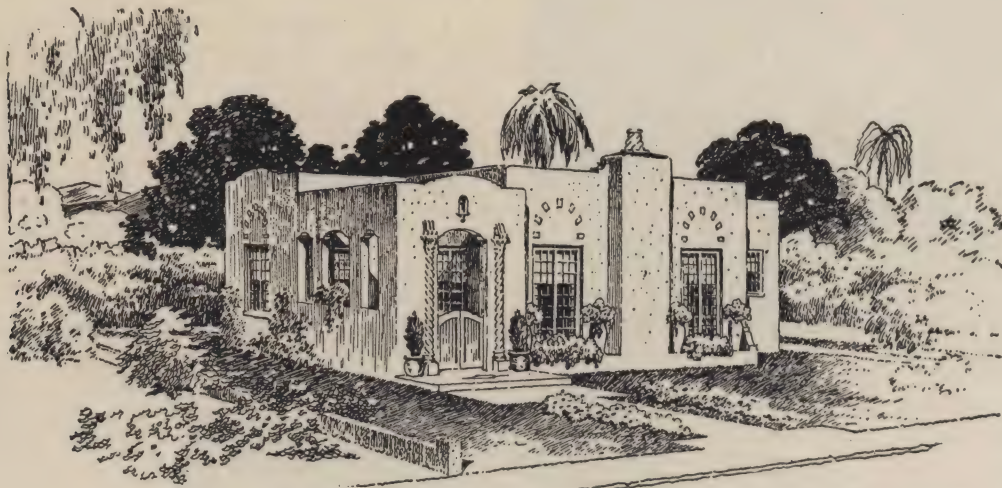
Concrete Walls

There are two methods of building Concrete walls. One is through the use of building units,

piece. Either system is thoroughly practical and satisfactory.

The concrete block or concrete tile wall is the more simple, especially where workmen are accustomed to building with brick or hollow tile. Concrete blocks are probably more often used than the tile although either offers substantial construction. Good tile or blocks should be free of cracks. A size of concrete block often used for upper walls is the 8 inch x 8 inch x 16 inch with two or three cells and an 8 inch x 12 inch x 16 inch for the basement. There are many other sizes and a variety of patterns, but there is little difference as far as cost is concerned whether one size or another is used. Blocks run about $\frac{1}{4}$ inch short in height and in length to allow for the mortar joints.

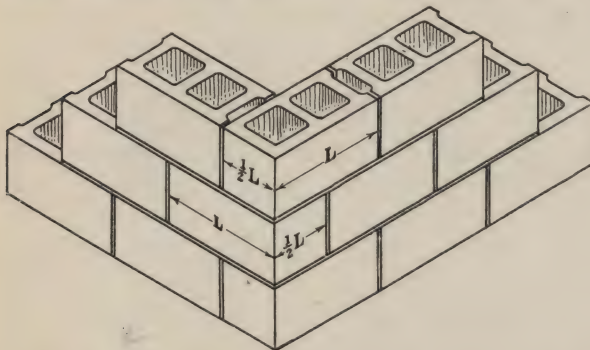
Concrete block walls are usually stuccoed on the outside. There is no better base for cement stucco than blocks made of the same material. The joints are cut back even with the surface. A wall should be sprayed with water before stucco is applied.



J. T. Pomeroy, Architect

A Spanish Mission Style Bungalow with Concrete Block Walls Stuccoed

concrete blocks or tile; the other is the monolithic system which means that the wall is cast in one



To show how concrete blocks are laid. Special blocks are used at the corners

A stucco finish, however, is not necessary. Blocks are available with a surface treatment of ground marble chips or other stone. Morgan-Park, an industrial residential district adjoining Duluth, is largely composed of houses constructed of concrete blocks with such facing. The effect is exceedingly good.

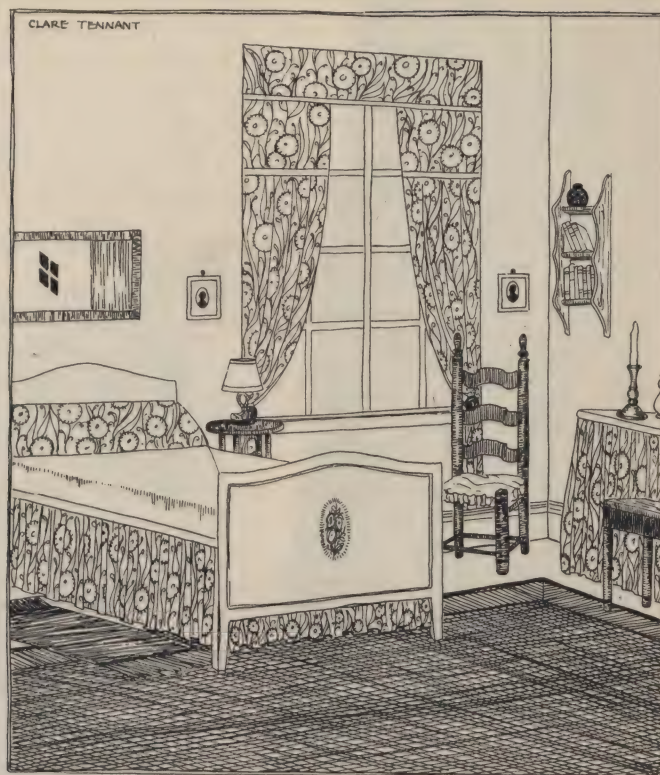
The use of blocks having the face moulded to imitate rough stone is to be avoided. In almost every locality there is an opportunity to note the reason for this. The whole building looks cheap, cold and dreary.

Concrete blocks made with cinders as part of the mix are obtainable. Cinders replace a more heavy substance and therefore cinder blocks weigh less

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Chintzes for Spring!

By CLARE TENNANT



THERE could be no more delightful occupation for a Spring day in town than chintz hunting. At the very word, the mind conjures up all sorts of charming patterns of flowers, fruits and birds with which to bring into our rooms the delicious breath of Spring and the great out-of-doors. With the advent of the "daffodils, that come before the swallow dares," then light colors and spring-like patterns are in order and our thoughts turn chintzward. We feel a great distaste for the heavy hangings and warm-toned draperies that seemed so comfortable in the winter time. There is no other fabric so useful in adding to the charm and attractiveness of the home as this simple and unpretentious material. In using chintz, the happiest method of procedure is to get the chintz first and then work out the color scheme for your room from it. If this is not possible, then the background or predominating color of the chintz should be the same as the wall color of the room, thus the chintz will blend with the rest of the room and give an harmonious whole.

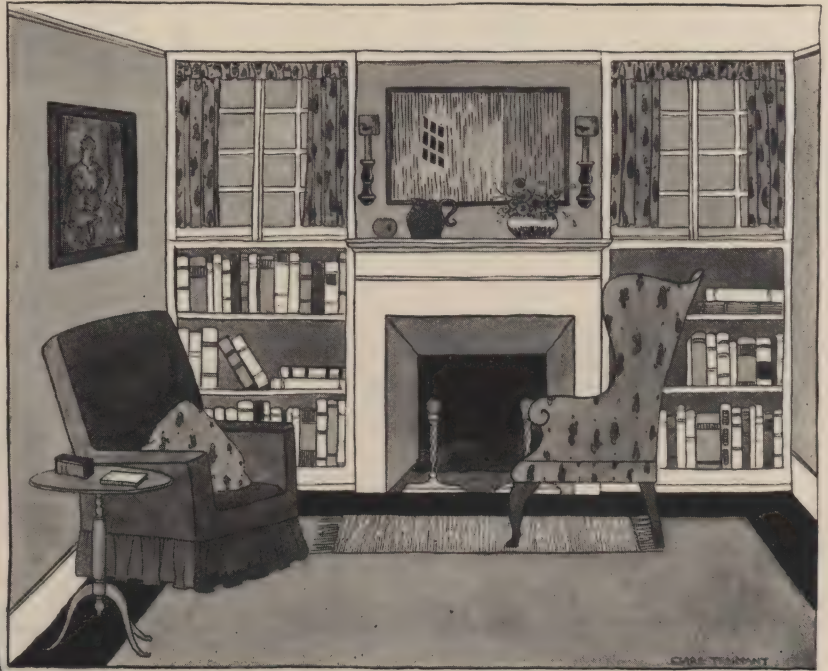
The many patterns and colors of the modern chintz are a veritable source of inspiration to anyone wishing to decorate a room or give a touch of springtime freshness to the jaded atmosphere of old rooms. Glazed chintz usually comes from England and has quaint, characteristic patterns. It is rather more serviceable than cretonne because it

has a dust shedding quality that should endear it to the busy housewife. The English chintz resembles more, perhaps, the ancient fabric that came from India, because the designs are often copied from the Indian prints. Many also have designs of Chinese origin. It is glazed by being starched and then rolled on heated metal rollers, which process is called "calendering."

Rooms in the Colonial style seem to call for chintz. In the new American Wing of the Metropolitan Museum in New York, many of the rooms have windows charmingly draped in old chintzes of the period, which harmonize most delightfully with the antique mahogany, polished floors and that air of quiet dignity of the old Colonial rooms.

Yet chintz is a versatile material. It can be used equally well for the sun-room—but there the cretonnes of bright colors and bold designs are better than the smaller patterned chintz. Imagine a sun-room, all three sides of it are windows, the furniture painted a soft apple green, window draperies and cushions of cretonne with a green background, over which runs a striking design of orange and yellow flowers with mauve stems. On the floor, woven grass rugs of mauve with a green and orange pattern. The predominating green of this scheme gives a feeling of refreshing coolness and subdues a little of the too brilliant light of the average sun-room.

In the bedroom, small, dainty patterns and soft colors are suitable. Among the English chintzes there are many with quaint little nosegay patterns that give a restful, refreshing tone to a bedroom. Old-fashioned four posters look especially attractive when draped with an English chintz. Just think how soothing to a tired person it would be, to return at night to a bedroom furnished with mahogany, a soft cream yellow paper on the walls, the window curtains made of chintz of an all-over pattern in rose, blue, mauve and green



A nook made cozy with chintz and books!

on a white background, a chaise longue with cushions covered with the same material and on the floor, hooked rugs in blue and rose! Appealing—is it not?

For the dining room there are cretonnes of rich colors and designs. One especially lovely one had a black back ground upon which was a Chinese design in blues, bright reds and greens, so blended together as to give almost the effect of a tapestry. When using a cretonne of this character, even the chair backs and seats may be upholstered with it, as the darker colored cretonnes have more of an air of permanence than the lighter ones.

In the living room, one has much latitude in the matters of chintzes, for they would be in accord with the kind of room, whether in country or city house, and if for summer or winter. For the informal type of living room, there is a variety of furniture of unrelated periods, gay chintzes with birds and flowers on a medium toned background are often charming. It is always a good plan to have the sofa or a chair covered with the chintz to match the draperies, also carrying out the color scheme in a cushion or two. This has the effect of pulling the room together.

Showing a quaint hand-blocked English chintz in a gay floral design on an unusual figured background in colors of rose and ivory.

as it were, and makes for an harmonious whole.

Many a dingy, commonplace living room has been made to look unusually attractive, and old chairs take on a new lease of life by using slip covers of some quaintly patterned chintz with gaily ruffled curtains to match, and perhaps rearranging the furniture, thereby giving an entirely new aspect to a room of which one has become a bit weary. An old upholstered chair or a sofa, grown shabby with the years and that one cannot afford to have re-upholstered, can be made to last a bit longer if covered with a slip cover, which has this advantage—that it can be renewed as often as one wishes, at only a fraction of the cost of re-upholstering, in these days of high prices!

While there are many new ways of using chintz, as a material it is really a very ancient fabric. Its Hindoo name comes from an earlier word "chinttra," which is Sanscrit, meaning *variegated*. Early in the seventeenth century, the East India Company began to import "chints" into Europe, where they found unusual favor. In England, Queen Anne had a bed hung with "chints" from India. Soon after that everyone had at least one chintz room and

every fashionable wardrobe included a chintz waistcoat or frock. In his well known diary, Samuel Pepys has written under the date of September 5, 1663, "bought my wife a chint, that is, a painted Indian calico, for to line her study." In England it was called chint, in France, cretonne, after the old village of Creton in Normandy, one celebrated for its cloth weaving. While there is some difference between the texture of chintz and cretonne, the latter being unglazed and somewhat heavier in weave and pattern, they are the development of the same idea.

Indeed, the many varied uses for chintz and cretonne in the home, make it a most necessary feature in decoration. The present day vogue for quaintness and the simplicity of early American effects cannot be achieved without the use of this versatile fabric, which has stood the test of time and has come to the fore again in more attractive guise than ever before. It was used by our forefathers both here and in Europe and has come down to us with the heritage of old mahogany, waxed oak, hooked rugs and old glass which are considered so dear and so precious today.



Add a *New Room* to Your House

By J. M. DUNWORTH

THERE'S an old Spanish health maxim which reads: "Don't stop the way of a current of air." And the application of that maxim is needed today more than ever before.

In the days gone by, there seemed to be more foot space out-of-doors. Folks spent a great deal more time in the open than they do now. Business did not keep our grandfathers confined to an office all day long, so every bit of time possible was spent out in the fresh and open air. They deliberately and consciously planned to be out in the open; it was due more to natural instinct and to living habits.

colds or la grippe. Things of that sort were almost unknown.

But today, the ever increasing population makes more compact living necessary. Massive buildings group together and shelter a number of families. Narrow halls, small rooms, many of which open on courts, shut out the sunlight and the fresh air. Houses are built tight against each other. In some Eastern cities, one can actually walk for miles without seeing a single foot of space between residence.

Men go from their homes in the morning in a closed street car or motor, to their comfortable, warm offices and then back again to their closed,



—Courtesy of Pittsburgh Plate Glass Company

Houses, then, were built on an entirely different scale. The rooms were large—ceilings high, wide spacious halls and dooors that were almost continually open, except in the severest of weather. This allowed fresh air to circulate freely. As a result, people were not attacked by annoying, lingering

warm homes. Recreation is had generally indoors, billiards, bowling, cards, a closed theatre or a restaurant. Only of a Sunday, usually, does he seek the open.

Now a human being needs air more than he needs water. One can go for several days without water,

Cont. on page 217

ADAPTABLE HOMES

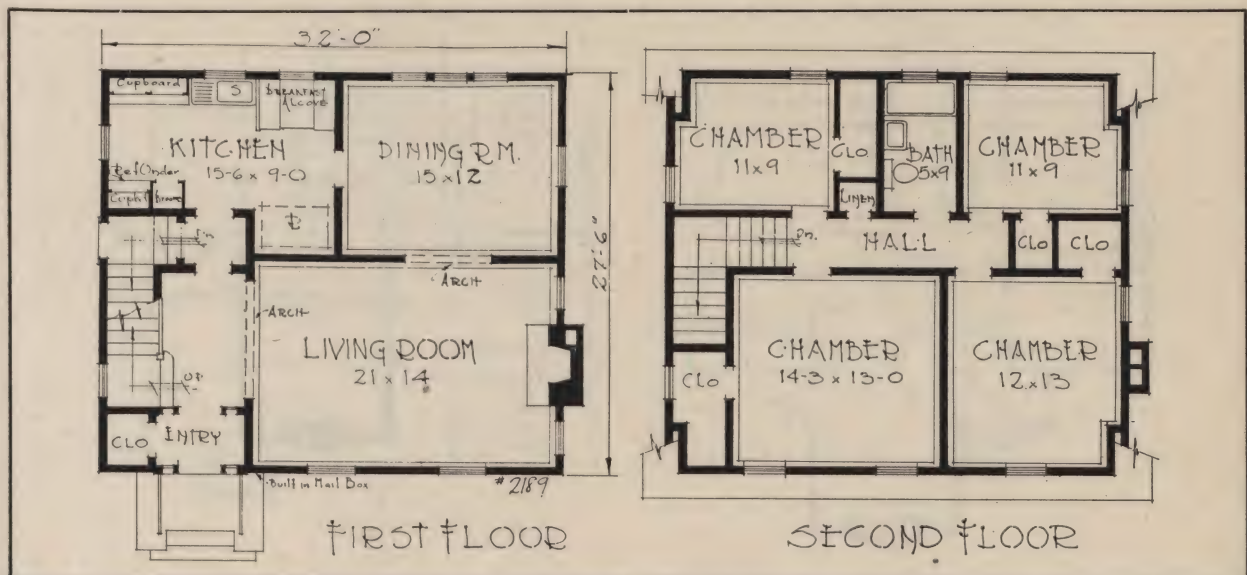


Dainty and Dutch!

Dutch Colonials are always so prim — so cozy and so dainty appearing! They invariably bear the gambrel roof construction, usually the front entrance is located in the center; this one varies the mode by jauntily taking its place to one side.

The second floor of this home boasts four

chambers—a notable feature for a small house. The kitchen of this little house would fascinate any woman! It is delightfully complete with its ample cupboards, its kitchen range set in an alcove. Besides there is a cozy little built-in breakfast alcove. Other built-in features are the mail box and steel medicine cabinet.



Address READERS' SERVICE, KEITH'S BEAUTIFUL HOMES MAGAZINE, for further information.



Artistic, Quaint and English

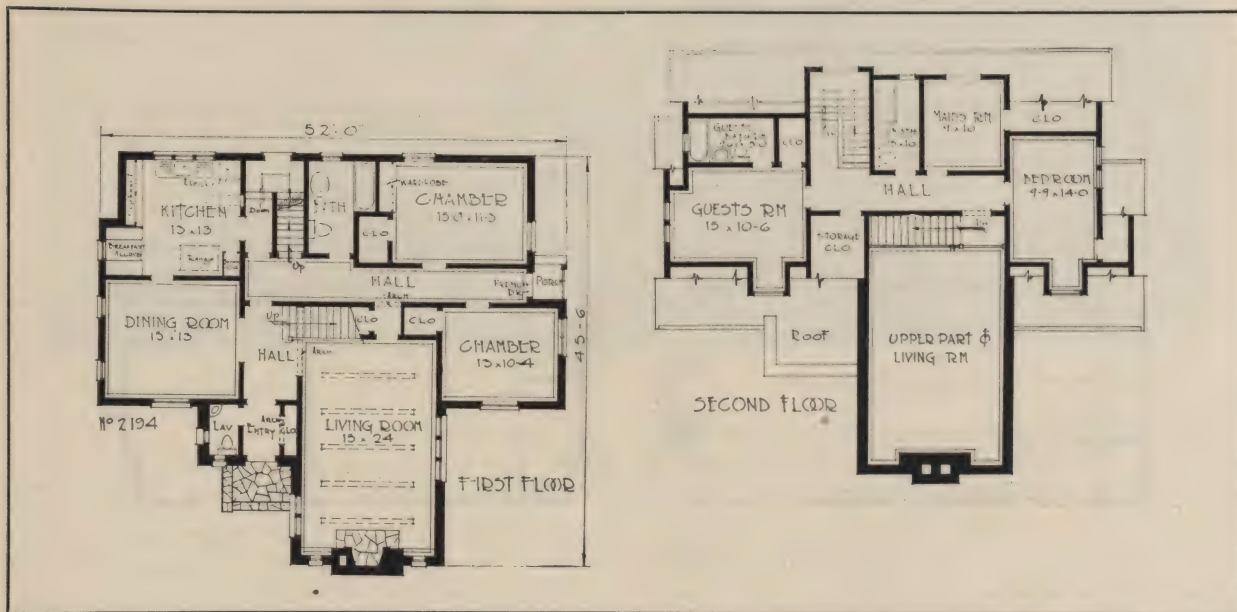
As English as tea and muffins is this appealing home of Queen Anne casements, the two-pot chimney, the Inn entrance lamp and the Saxon beamed door. The walls of hollow tile are veneered, in front, with natural stone; elsewhere they are hollow tile stuccoed, with the exception of the frame construction where the English half-timber work is so effectively used. The roof is of rough edge asbestos shingles.

The main feature of the interior is the two-

story living room with its old-time beamed ceiling. The room is exceptionally well lighted with groups of transomed casements and those two charmingly quaint leaded windows to either side of the fireplace.

A rear stairway gives access to the second floor from the kitchen or the chambers—an oft appreciated convenience!

It is always a doubly hospitable feeling for the guest to be ushered into a commodious and cheerful room with its private bath attached.





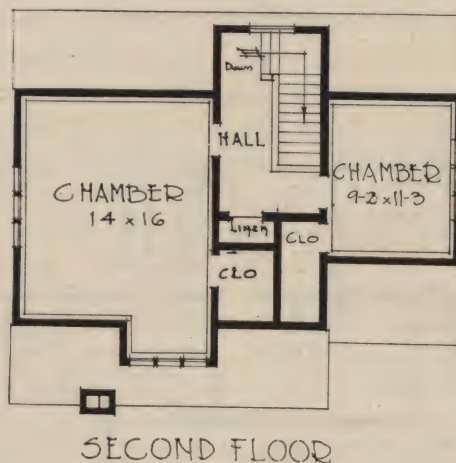
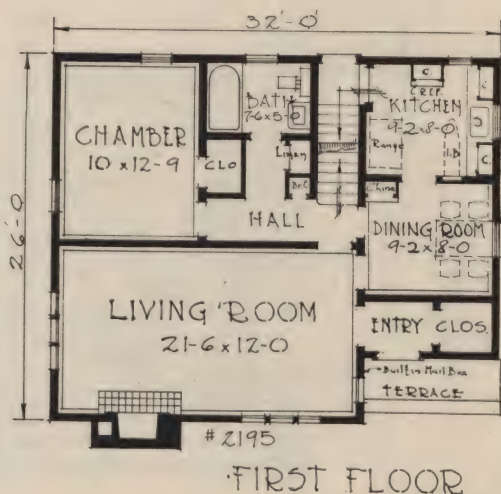
“Just a Cottage Small”

Mullioned casements and a creeper-festooned chimney always become the cottage home—in fact, a cottage always *seems* incomplete without the chimney on which to grow the proverbial “ivy!”

This home may be built with the attic left unfinished, in this way keeping the cost down to a very considerable degree. Later of course, the second story may be finished off.

The construction of this cottage consists of stucco walls on frame, with shingled gables. The roof, too, is shingled. There is a brick base and brick steps. The location of the fireplace might be shifted to the end of the living room.

A small dining room, or dinette, is all that is required by the small family and the arrangement of this one is excellent. The living room is unusually large for a home of this size.





Courtesy American Face Brick Association

A Bungalow Suitable For All Climates

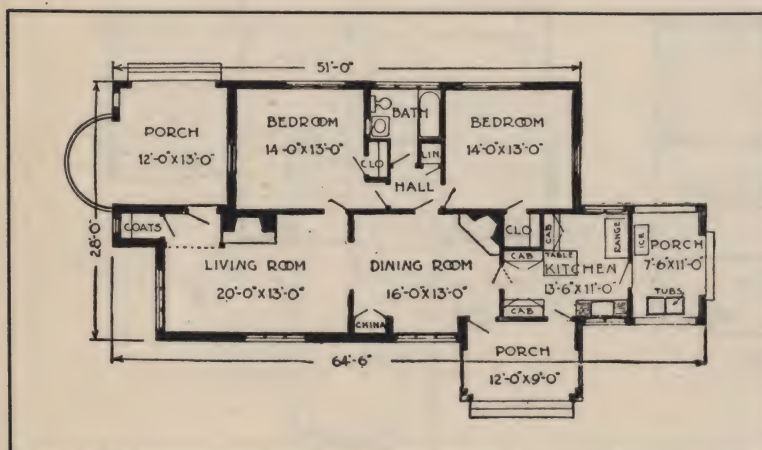
Time and the merciless attack of the changing seasons will never disfigure or affect this substantial brick and Spanish tile bungalow. These modified Spanish houses, so popular in California and Florida, are winning favor in more northern climates by discriminating people, who want something "different."

Graceful brick arches and paving, wrought iron grilled windows, railings and flower boxes, lattice work hung with brilliant flowers, awnings and gayly trimmed curtains, combine to produce a charming effect of colorful beauty!

With porches on opposite sides of the house, a cool shady spot can always be found. The porch off the dining room is also connected with the kitchen. It is an ideal spot for out-of-door meals and should face East to avoid the hot afternoon sun.

The detail shows the artistic archway into this porch, which, in northerly climes, could easily be enclosed.

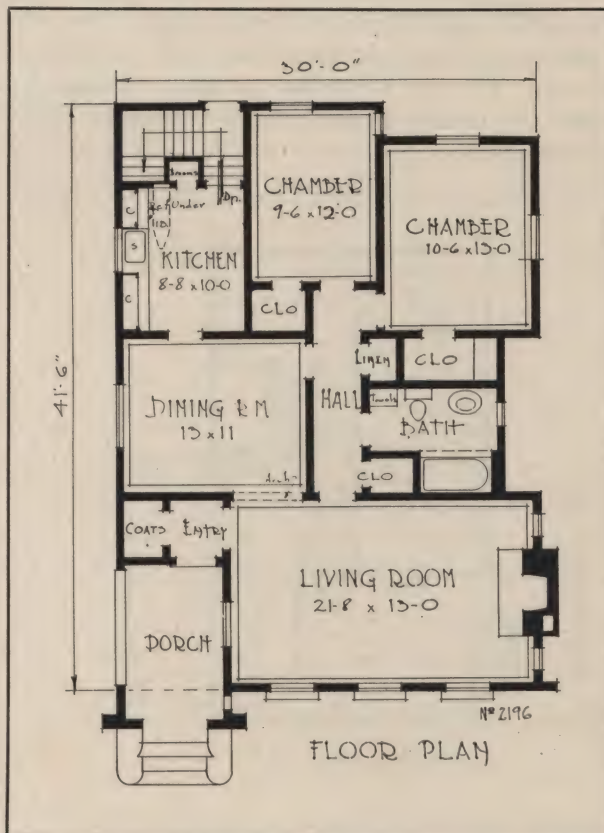
The dining room and living room have fireplaces opposite the casement windows. Built back of these, each bedroom could also have its own fireplace, if so desired.



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A Prodigy of the Indian Pueblo



More and more frequently do we see this pueblo style of house, although its type has been, quite naturally, confined largely to Southern California and the Southwestern desert regions. There is really no reason why this style of architecture could not adapt itself just as readily to our Northern climate and scenes, and there are many, indeed, to whom this style will have a strong appeal.

There are many dominant features which carry out this Indian or Mexican pueblo influence—notably amongst them being the tapering buttresses, which give it the low, squat, adobe appearance, and serve to tie it to the ground, as it were. Note the three rude and primitive beam ends, used to simulate the actual rude beams of the pueblo home. The unique entrance opening is also characteristic, as well as the stone (concrete) stair props. The main roof is flat—of course—and built up with several plies of felt covered with asphalt. Tile is used on the small gables. The walls are of frame, stuccoed and the steel casement windows swing out and are equipped with wooden screens on the inside.



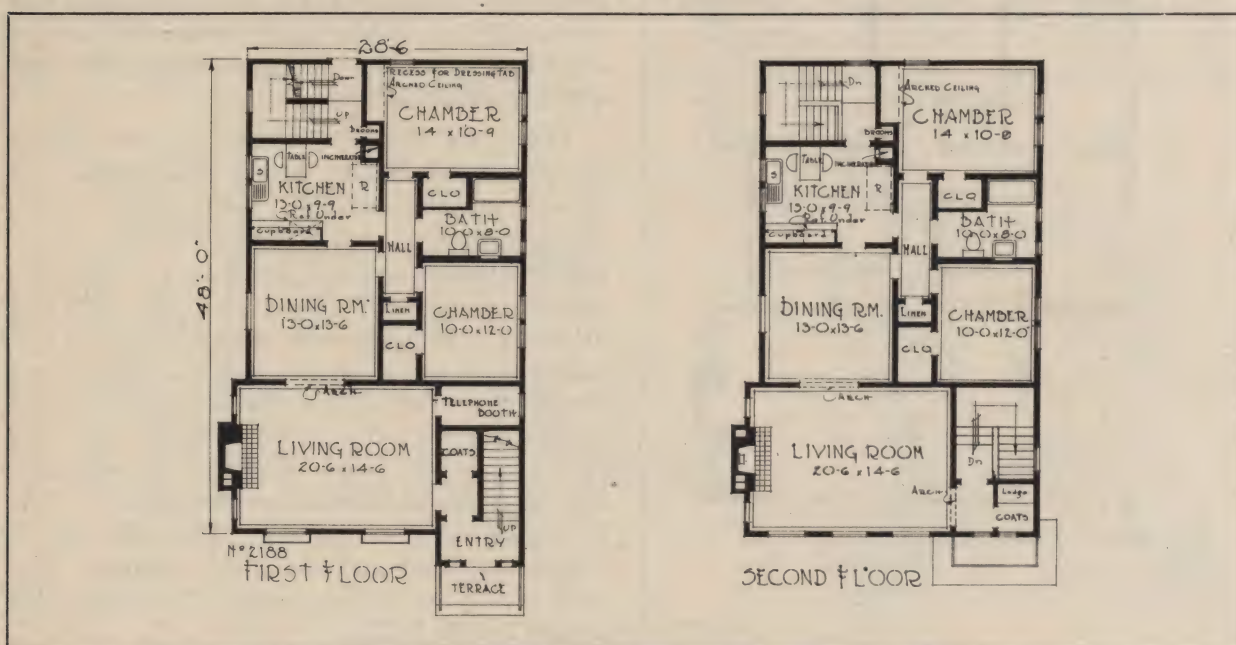
For People Who Prefer a Duplex

The modern duplex is far removed from the old style house which had all the characteristics of the much despised tenement. Such a structure as shown above is an improvement to any community. The use of casement windows and French doors in front makes an interesting facade. Arched recesses with plaster medallions above the French windows lend a touch of dignity. Ironwork is not as costly as one would imagine and a little as used here trims off the

design with a very simple, pleasing effect.

The construction is of frame with stucco on metal lath. Stained shingles cover the roof. Face brick is used for base and steps.

The single entrance door gives access to the first story apartment and stairway. The second story apartment has main door at head of stairs. The good features of interior arrangement can readily be observed by a careful study of the plan.



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Reminiscent of Old New England

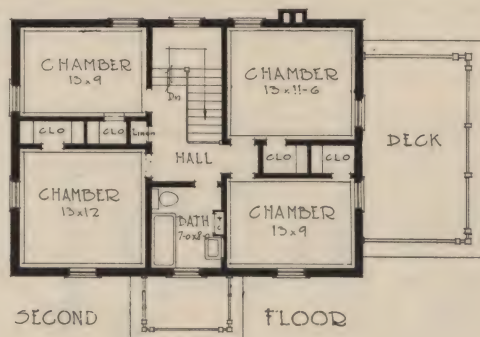
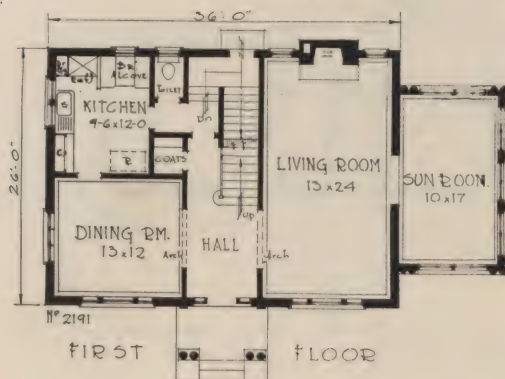
The central hall is the key to the plan of this home, as is the case with so many Colonials. The large sun room is a most charming addition to the home proper, with its quaint, inswinging casements.

The walls are of face brick backed up with eight inch hollow tile. The slate roof offers a good possibility for color treatment—solid or

varicolored. The red and white color contrast for this type of house is the most satisfactory.

The attic is planned for storage space. However, by installing a drop stair, or by building a stairway above the main staircase, several rooms may be secured in the attic.

Here is an excellent example of *harmony* existing between house and garage.





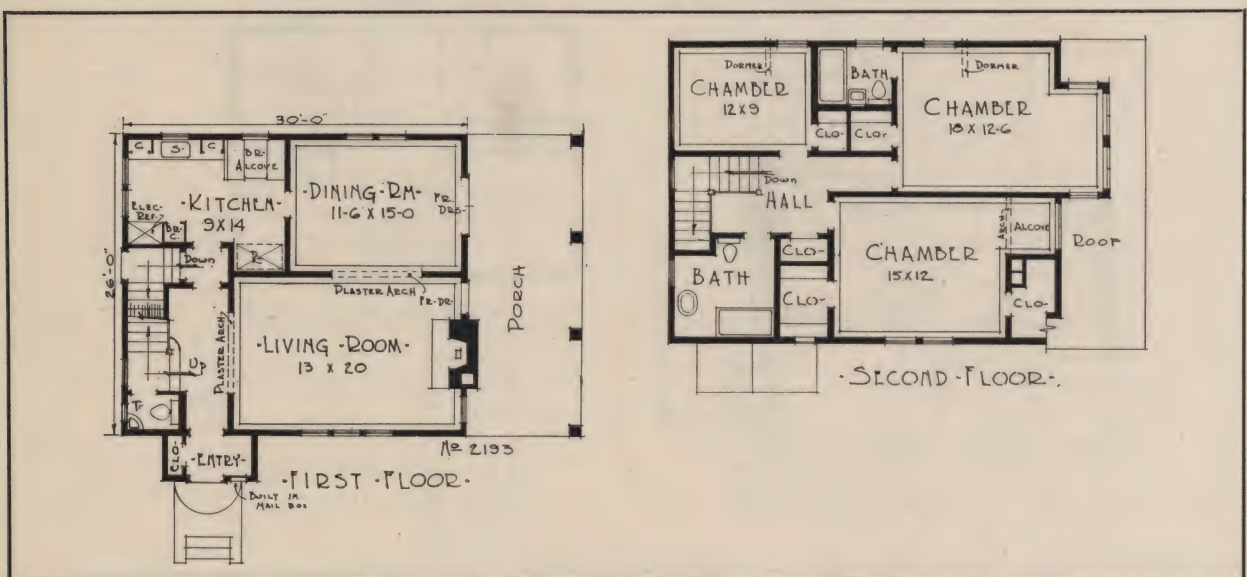
"Pleasant to Look Upon"

And even more pleasant to live in is this house of frame walls, finished in all its elegant simplicity, by white siding. Stained cedar shingles have been used on the roof and a colorful brick facing for the foundation. The steps leading to the plain entry are of stone.

This little house boasts all the modern conveniences; namely, a breakfast alcove, a combination bedroom and sleeping porch and bathrooms—three of them! It is always desirable to have a lavatory on the first floor. The number of the bathrooms in this home certainly

proclaims it to be no other than truly American!

As can be noted, casement windows, out-swinging, have been used on the sleeping porch and for the attic window above. Notable and meritorious features of this home are the batten type shutters used on windows, both up and down; and the white chimney matching the walls, offers striking contrast to the roof. Gayly colored awnings complete the charming appearance of the exterior. Note the charming landscape treatments.



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With Ear Marks of the Italian

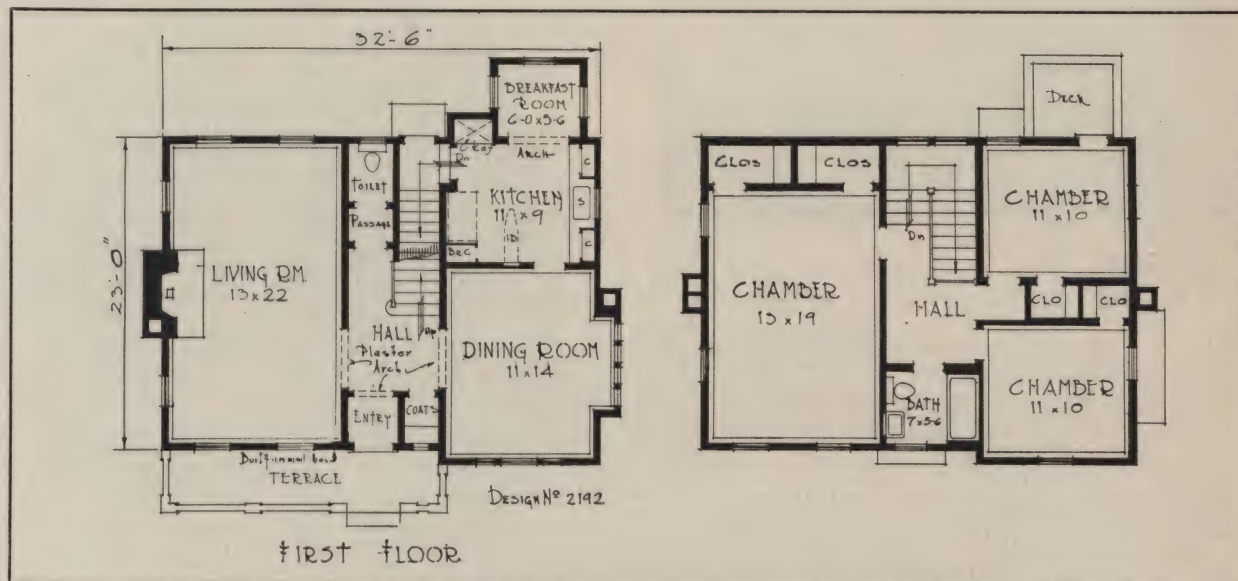
Smooth surfaced stucco over frame walls, the open terrace, the decorative recessed arches over the front windows, and the artistic wrought iron balconies are all vestiges of an influence that smacks decidedly of the Italian, or the Mediterranean mode.

Ornamental consoles support the attractive entrance hood, which is curved to harmonize with the curved recesses of the windows. The roof is done in stained cedar shingles. The two chimneys give a pleasing balance to the ex-

terior. Two steps above grade is the artistic terrace with its open balustrade—it adds much to the general appearance of the ensemble.

The arrangement of the rooms in this Italian style home is excellent. The first floor plan, with its central hall scheme, will hold forth its appeal to many.

The domicile is as economical to build as it is handsome in resulting appearance. The reason for its economy, of course, lies in its simplicity of construction.



Its the *Little Things* that Count

By
PATRICIA KENT




den fence accompanying is extremely simple to make, as is also the octagonal summer house, built of logs, 2x4 rafters, roof and floor boards and shingles. It, too, could be made of rough lumber and stained.

In any of these out-of-door structures, there should be a distinctly harmonious linking up of the style of tea house or pergola with the style of architecture used in the main dwelling.



QUAINTLY informal garden gates, artistic pergola cappings, dainty trellises and the coolest and most inviting of summer tea houses are some of the *little* things that can be put into your garden at such small expense and with such charming results! They add immeasurably to the general appearance of one's grounds and have their practical worth besides.

One can make these simpler constructions oneself, employ one's local carpenter, or, as in the case of the Colonial style pergola above, one can purchase the special millwork pieces and assemble them. The gar-



Casement Cheerfulness Throughout the Year

Casement windows are cheerful in summer. But in winter the bitter cold enters unless the frame is carefully made.

Andersen Casement Frames are designed to shut out unwelcome weather. Special construction features resist air infiltration. All exposed parts are of Genuine White Pine—the wood noted for its durability.

Only casements of wood give the home-like air that makes casements so favored. The graceful, soft lines harmonize with home architecture. There is no "factory" appearance about them.

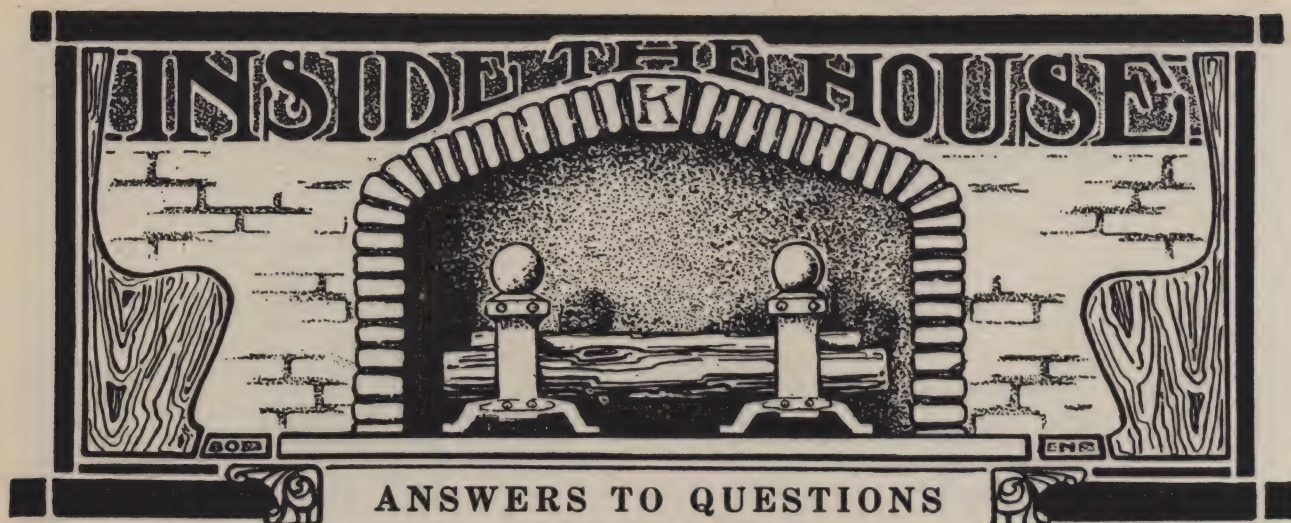
The booklet "How to Test Window Frames" will help you build a cheerful home. Let us send it.

Andersen Lumber Company
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FRAMES





Editor's Note—Answers to questions relating to interior decoration and furnishing, color schemes, floor coverings, will be given through these columns (free of charge) in the order received.

To subscribers desiring quick service by mail, a nominal charge of one dollar is made and where samples of wall paper, curtain and drape materials are desired with price, from which selection of patterns may be made, a fee of two dollars per room or five dollars for entire house is asked.

How to Make Slip Covers

Question: Would you be so kind as to let me know how slip covers are made for chairs, etc?

Answer: R. M. In making slip covers for chairs, etc., the fabric must be draped over the chair and pinned to fit the chair. In this position over the chair, it should then be cut wherever necessary. The seams will usually come wherever the seams or corners on the chair happen to be. The covers are then *stitched on the right side*, this seam forming a sort of a welt edge.

Slip covers are usually finished around the base with a box-pleated valance of the same material, varying in depth, this valance, from four to eight inches, depending upon the size and style of the chair.

Suitable materials for slip covers are such as cretonnes, chintzes, denims, linens, crash and repps.

A Complete Scheme for Walls and Woodwork

Question: I should like to have your assistance in decoration of the following rooms: Bed room (south-west side), color and finish of ceiling, side walls, wood finish, and floor (pine), a bath room on the south side, ceiling, side walls, wainscoting, wood finish and floor (pine); a kitchen on the east side, ceiling, side walls, wainscoting wood finish and floor (pine), living and dining room on the north, colors and finishes for side walls, ceiling, wood finish and floor (oak); and also, will you give me help as to the finishes of the ceiling, the side walls, the wood finish and the floor (pine) of the back porch, which is on the southeast. I shall be ready to paint within fifteen days.

Answer: W. H. D.—We are pleased to suggest the following colors and finishes for the walls and woodwork of your new home:

Living Room and Dining Room:

Walls: A rich yellow buff color in a painted stip-

pled effect.

Ceiling: Plain color, several tones lighter than wall.

Woodwork: Dull antique walnut finish.

Floors: To be filled and either waxed or varnished to a dull finish. A little color added to the filler makes your floor darker, making them more desirable for these rooms.

Bed Room on Southwest:

Walls: Paint in a soft green.

Woodwork: Paint in one tone darker than the walls.

Ceiling: Cream color.

Floors: Natural pine color, varnished.

Bath Room on South:

Walls: Painted in a delicate orchid tint.

Woodwork: Ivory color.

Ceiling: Cream color.

Floor: Linoleum.

Kitchen—East Side:

Walls: Painted in light buff.

Ceiling: Cream color.

Woodwork and Wainscoting: Painted in buff.

Floor: Pine for linoleum covering.

Back Porch on Southeast:

Walls: Painted in color same as kitchen walls.

Ceiling: Cream color.

Woodwork: Finish and wax in natural pine.

Floor: Natural pine, painted.

These questions, and of necessity, the answers are rather general, and if you desire further information, more in detail, we would ask that you write again.

Wall Papers for the Connected Rooms

Question: Please give me your advice as to papering the walls of my living, dining and sun room, all three of which open together with arches. They are

INSIDE THE HOUSE

on a west front, with lots of light, so would you use paper alike in all three rooms, and what color would be advisable? The dining room is blue mainly; the living room is in blue and taupe; and the sun room has been done in Oriental red, greens and black. Would you say that a plain grey paper, with just a tint of color in it, would be all right?

Answer: I. H. L.—We are mighty pleased to offer our advice in regard to the wall papers for your combination living, dining and sun room. First we wish to say that grey could not be used successfully, inasmuch as this color would produce a very cold and unlivable, cheerless room. Suitable paper for your living room and dining room would be a warm buff with perhaps indistinct touches of color. This paper would tend to warm up these rooms, when you have used blue as the predominating color note.

The sun room can be done entirely different, as your gay colors in your furnishings in this room make it quite a distinctive room by itself. A soft green would be lovely and would blend in with the black, red and green that you have already used in your equipment here.

Furniture for a Colonial Living Room

Question: We certainly are progressing, and my home will soon be completed! I liked your suggestions for color of woodwork, cafe-au-lait. Please send me formulas to get that shade or does it come in enamel that color? I would like to use mahogany doors, with cafe-au-lait woodwork—would you use the dark mahogany floors to match the doors? It looks almost black. Or would you prefer using the dark walnut finish for floors? Should I use plain ivory or cream colored paper with some figure in it? Should I use mahogany finish doors, of the one panel type? I thought perhaps that the contrast would be good, with the cafe-au-lait woodwork. Also, what color should the front door be on the outside? The exterior is to be painted in ivory, and I should like to have your advice as to which color roof to have—a dark or brownish red roof, or a blue-green roof?

I am interested in purchasing good furniture of which I would never tire. I love unusual things, and not pieces that look as though they were just brought out of a store! Please tell me the difference between "Early American," "Early English," and "Dutch Colonial." I love Colonial furniture for its graceful curves and lines.

My entrance hall is a part of the living room, separated only by an arch, and please tell me what to get for this hall. Then, will you give me, please, a definite and detailed list of the pieces of furniture suitable for my living room, and the range in prices for hand-blocked linen for drapes.



A Prominent Contractor Builds and see what flooring he chose

FRED R. JOHNSON, prominent contractor in Los Angeles, has built for himself, what is considered the most beautiful Spanish home in Beverly Hills.

To gain such prestige, every detail of his house must be in harmony. For his floors, he turned to the leading lumber dealer who advised "Perfection."

From past experience they have found that this well-known brand has a beauty of grain and texture that takes a superb finish. It lays beautifully and retains this same original beauty even after generations of use.

Fortunately, the same brand of oak flooring that is so highly prized by builders of the more expensive homes, is within the means of every home builder. "Perfection" costs no more than a number of other brands.

There's a size and grade of "Perfection" Brand Oak Flooring for every type of structure, new or old. For full information write today.

Arkansas Oak Flooring Company
Pine Bluff, Ark.



'PERFECTION'

Brand Oak Flooring

Answer: D. L. G.—Following is a list of Early American and Colonial pieces that would be lovely in your living room:

Davenport—A Colonial davenport with a mahogany frame and loose, down cushions. Covering of rose and grey small check design in Armire.

Wing Chair—Tall wing chair with carved Chippendale legs, down cushion, covered in denim. This chair would be very nice using slip cover of same linen as used for draperies.

Small Comfortable Chairs—Two of these covered in quilted black satin, piped in color.

Tip-top Table—In mahogany, approximately 27 inches in diameter. Chippendale legs.

Arm Chair—Wood arm chair in antique walnut with rush seat.

Secretary—Large secretary in walnut or mahogany.

Desk Chair—High, ladder-back chair with rush seat.

Chest—Small chest of drawers in maple with colored decorations.

Mirror—Maple frame.

Coffee Table—Low, coffee table in walnut or mahogany. This can also be used for a magazine table.

Console and Mirror—Mahogany with lift-top in Sheraton design.

There is such a wide variety of lovely and interesting pieces of furniture that it is almost impossible to recommend any particular types. We have, however, made a selection of pieces and placed them on your living room plan, which will give you some idea of what you may use in your room successfully.

Any of the Early American types which consist of all types brought over from England in the days of the early settlers, such as Sheraton, Heppelwhite, Duncan Phyfe, Adam or Chippendale, will work out beautifully in connection with any Colonial pieces which may be used. The Early English types consist of Elizabethan, Jacobean, Tudor and heavier types, usually quite elaborately carved, etc. The Dutch Colonial are the types designed by the Early Dutch settlers, showing a decided Dutch influence.

You can, no doubt, procure *cafe-au-lait* from your painter. It is a deep, old ivory, greyed down so that it has not the yellow tone of old ivory. The mahogany doors will be very nice. The floors can be lighter than the doors, then waxed and rubbed to a dull finish. The paper, with some indistinct figure in two tones of buff, will make a richer wall than just a plain paper with no texture.

The color of the roof is really quite a matter of preference. Either the old red or the blue-green roof will make a very attractive exterior, combined with the ivory color of the exterior walls. The front door finished in the dull rubbed walnut would be most satisfactory, we feel sure. A console table and mirror is decidedly the best arrangement for your hall.

New Hardwood Finish

An important phase has affected the entire Maple hardwood industry and exhibits at recent conventions in the cities of Milwaukee, Des Moines, Sioux Falls and Eau Claire, have attracted wide attention among architects, building material dealers and contractors.

This demonstration has upset in a most remarkable manner a rather generally accepted theory that this wood could not be successfully stained; that it was a wood without character. On the contrary, most effective, penetrating stains of transparent character have resulted, which will bring maple into its own not only as the most densely fibred of the native hardwoods, but also under this new process, a most refined wood in the portrayal of exquisite finish effects.

The new condition surrounding this wood involves the interests of hardwood interior finish manufacture, including doors. A most cordial reception by the public is predicted for this flooring, doors, interior finishes and furniture.

Peonies in the Garden

Continued from page 179

peony is one of the very best plants for the herbaceous border on account of its hardiness and splendid trim-foliage effect through the season, as well as for its very lovely flowers. This species is excellent too, for the front shrubbery beds and for cutting. Like the European peony, it is also a perfectly hardy perennial of easy culture.

The *Peaonia tenuifolia* or fern-leaved peony is so named on account of its finely cut and feathery leaves which are similar to a fern. These die after the blooming season. This is also a perfectly hardy perennial of easy culture in partial shade. Its flowers are large, erect, single, and of a deep crimson red.

This type is good for the front of the herbaceous border on account of its flowers, though otherwise the plant is not to be compared with the other species of peony.

In planting peonies, the soil should be dug to a depth of two or more feet, with a large quantity of rich fertilizer worked in at the bottom. Fill the cavity with soft, rich loam mixed equally with leaf mold. The roots should *not* come in direct contact with the fertilizer. Peonies should be liberally watered at all times, especially when in bloom. The best time for planting them is in the early fall—September or October. In winter, peonies should be protected with straw or fertilizer to a depth of about a foot. It is also wise to cover them with a canvas at the top, to shed the rain. It usually requires from two to three years for peonies to become well established, but when once established they will bloom if undisturbed, for twenty years or more. And peonies are almost as lovely in vases throughout your rooms, as they are standing silhouetted against their own dark and glossy foliage!



Home of M. M. McLeish, Columbus, Ohio, floored with Ritter Appalachian Oak Flooring, strip pattern

APPALACHIAN OAK makes beautiful floors

COMPARE the panels reproduced at the right and you will understand why it is possible to obtain floors of matchless beauty when Appalachian Oak Flooring is used.

The explanations given below the log cross-sections tell the secret of floor elegance and refinement—slow timber growth under the ideal conditions of climate, soil and drainage found in the Appalachian Highlands.

You can be sure of getting the most beautiful floors for your new or remodeled home by asking the architect to specify and the builder to use flooring produced from slow-growing Appalachian Highland Oak timber.

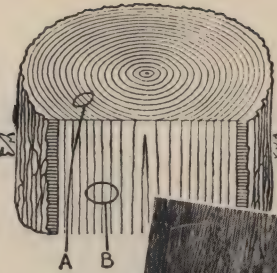
Ritter Appalachian Oak Flooring is manufactured in our own modern mills exclusively from timber grown in the heart of the Appalachian Highlands. For ready identification, the name "W. M. Ritter Lbr. Co." is impressed in the back of each piece.

The same qualities which are so characteristic of Ritter Appalachian Oak Flooring also make Ritter Appalachian Oak Lumber superior for interior trim.

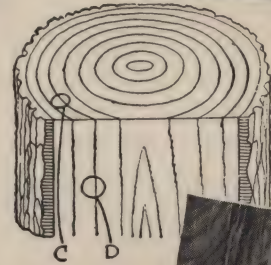
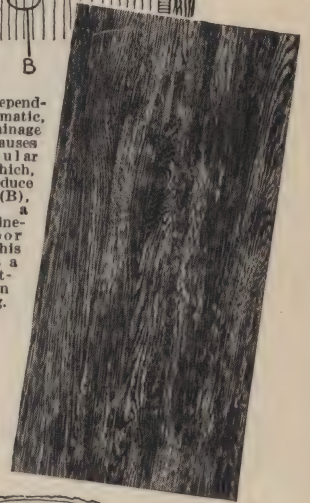
W. M. RITTER LUMBER COMPANY

Appalachian Lumbermen since 1890

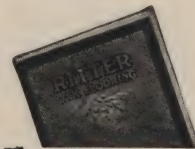
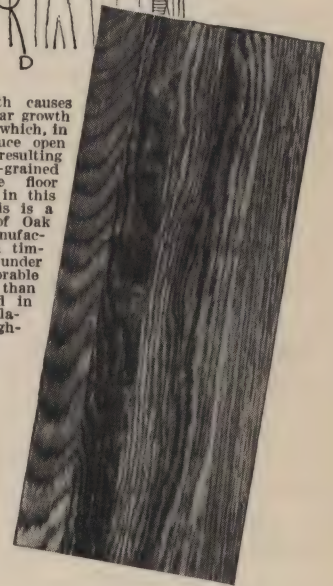
General Offices: Dept. K. B., Columbus, Ohio



Slow growth, dependent on ideal climatic, soil and drainage conditions, causes narrow annular rings (A), which, in turn, produce close grain (B), resulting in a beautiful, fine-grained floor illustrated in this panel. This is a specimen of Ritter Appalachian Oak Flooring.



Fast growth causes wide annular growth rings (C), which, in turn, produce open grain (D), resulting in a flashy-grained unattractive floor illustrated in this panel. This is a specimen of Oak flooring manufactured from timber grown under less favorable conditions than those found in the Appalachian Highlands.



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W. M. Ritter Lumber Co., Dept. K. B.
Columbus, Ohio

Gentlemen: Please send my free copy of
"Ritter Oak Flooring."

Name

Street

City State

I contemplate placing my order for flooring
through (name of architect or builder)

TABLE CHAT

Serving Eggs



By
Betty Benton

A DAINTY way to serve eggs for breakfast, luncheon or tea is to take round slices of bread, toast them delicately, butter them, and on each round spread the whites of an egg, beaten stiff, with a speck of salt in it. Make a depression in the center, and in each place a whole yolk. Set the toast in the oven just long enough to set the yolk and brown the whites a trifle. This makes the daintiest of dishes!

Cream Poached Eggs

Make a cream sauce by melting a tablespoonful of butter in a saucepan, adding a small tablespoonful of flour and mixing smooth without browning. Pour in a generous cupful of milk, season with salt and white pepper, and stir until the mixture boils and thickens slightly. Place poached egg on rounds of toast and cover with cream sauce.

Egg Omelet, Plain

Break four eggs into a dish, add a half-teaspoonful of salt and a dash of pepper. Give the eggs a dozen strokes with a fork, add four tablespoonfuls of cream or rich milk, and pour into a frying pan in which a teaspoonful of butter has been melted to a froth. Shake the pan gently to keep the eggs from adhering, and as soon as they have set, roll or fold the omelet, and slip to a hot platter to be served at once.

Seasoned Omelet

Omelets seasoned; beat the whites and yolks of eggs separately, adding to the yolks salt and pepper, and a tablespoonful of rich milk for each egg used. Fold in the stiffly beaten whites, and cook as described for plain omelet. (Either of the above rules may be varied by sprinkling grated cheese, dots of jelly, minced

parsley, minced ham, or chicken on the omelet before folding or rolling.)

Egg and Toast Relish

Prepare a white sauce and keep hot over boiling water.

Toast nicely-trimmed slices of bread and place on a hot dish. Scramble six eggs—or the number desired—and have ready a half-cupful of grated cheese. Arrange the toast in a baking dish, pour the white sauce over it, add the scrambled eggs, and over the top sprinkle the grated cheese. Place the dish in a hot oven till the cheese melts. Serve at once in the dish in which it is baked. The quickest and most satisfactory way to prepare cheese for the above, and similar dishes, is to put it through the food chopper. Dry cheese is wonderfully improved in this way.

Curried Eggs

Six eggs, one tablespoon butter, salt, cayenne pepper to taste. Serve on toast. Drop into the butter as it melts, and stir slightly as it thickens so as to have the whites show after being cooked. Let it cook until the mass is the consistency of a boiled egg, and serve on buttered toast, dusting on top with the pepper. Garnish with parsley.

Easter Eggs!

Toast slices of bread on one side, butter other side. Separate whites of eggs. Beat whites very stiff, season with salt. Put yolk on buttered side of toast, piling the whites around it. Bake in a moderate oven until the whites are brown.

Chicken Omelet

A chicken omelet is a change from the usual chicken croquettes. Half a cupful of cold chicken will make a nice little luncheon dish. Beat two eggs until very

*"Humpty Dumpty sat on the wall
Humpty Dumpty had a great fall,
All the King's horses and all the King's men
Could not set Humpty Dumpty back again."*

light and add a tablespoon of milk with a dash of salt and pepper. Melt butter in the omelet pan and when hot, put the chicken into egg mixture and drop all into the hot fat as quickly as possible. Cook and fold, omelet fashion.

And then, besides these dainty egg tid-bits, we might include two popular and favorite cakes, the principal ingredient of which is egg. They naturally come to mind when one is thinking and speaking of egg dishes.

Cocoanut Layer Cake

Cream together $\frac{1}{2}$ cup of butter and $1\frac{1}{2}$ cup sugar; add $\frac{3}{4}$ cup milk and 3 eggs, the whites and the yolks beaten separately. Add yolks first to the butter and sugar, then adding the whites. Flavor with lemon or vanilla extract. Mixing 3 teaspoons baking powder in $2\frac{1}{2}$ cups of sifted flour, and add last.

Frosting for Layer Cake

Beat the whites of three small, or two large eggs, gradually beating in a cup of powdered sugar to a soft froth. When layers are cooled, spread frosting thickly over each layer and sprinkle with lots of cocoanut. This makes a very tasty cake to serve with some salad for an afternoon or an evening bridge.

Sunshine Cake

Whites of 7 eggs.	1 cup flour.
Yolks of 5 eggs.	$\frac{1}{3}$ teaspoon cream of tartar.
$1\frac{1}{4}$ cup white sugar.	A pinch of salt.

Add the pinch of salt to the whites of the eggs before whipping, and flavor to taste. Sift, measure and set aside sugar and flour. Separate the eggs, putting the whites in the mixing bowl and yolks in a smaller bowl. Beat yolks to a very stiff froth. Whip whites to a foam, adding cream of tartar and whip until very stiff. Add sugar to whites and beat in. Then add the yolks and beat them in, add flavoring and then flour and fold lightly through. Put in moderate oven at once; the cake will bake in from thirty to forty minutes.



Easter Morn Proclaims the Undisputed Prestige of "Chicken Little"

MASTERPIECES



"The Discus Thrower," Fifth Century B. C.—Much copied but never equalled in portraying an athlete



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PLUMBING SANITATION

The Modern Bathroom Extends Its Usefulness

By C. H. BISHOP

PROBABLY most readers of Keith's Beautiful Homes are familiar with the story concerning the burning of Bill Rogers' home one Saturday night. Fire broke out just around 8 o'clock, and immediately the alarm was turned in. The fire department was quick to respond, hose lines thrown out and connections made to the hydrants nearby. Valves were turned, but not a drop of water came through the nozzles. Fire captains and engine men stood by and scratched their heads as the water department was phoned to discover why in Sam Hill there wasn't any pressure. The reply came that every ounce of pressure was put on every Saturday night because everyone took a bath then, and it looked like the fire department was out of luck.

Those were the days when the Saturday night bath was an institution—and yet some folks speak of the "good old days." However, probably no one room in the house has undergone more of a remarkable transformation than the bathroom. From the era of the metal lined tub and the marble-topped lavatory, has come the enameled iron and porcelain fixtures in beautiful variety, tiled walls, built-in white steel medicine cabinets, linen closets and everything imaginable to make this one room a haven of convenience far beyond its intended scope.

Suppose we take a cross-section of the daily life of

the average American family? Here's an example.

Along around 7 A. M. dad is jolted out of his pleasant seance with the angels when the alarm reminds him that this is another day. After a few drowsy moments we find him reaching for his robe and slippers and in five minutes or so, he takes possession of the bathroom. If he is sensible he locks the door to keep out the rest of the family, does the first three movements of his daily dozen and gets ready to shave. As most bathrooms have only one medicine cabinet, dad may find his shaving equipment nicely arranged on one shelf, but oftentimes he wishes he had a cabinet all to himself because Junior has had his friends in, while mother wasn't looking, and they played barber shop. Twenty minutes later finds dad nicely bathed and shaved and shortly he is on his way to work. Then comes the children's turn in the bathroom. An hour later mother gets a little relaxation and starts to get fixed up—in the bathroom, of course. She usually finds an endless number of thumb-marks on the fixtures and cab-

inet, but a damp cloth removes those in a moment. It's easy for her to keep her beauty parlor spotless. And how she enjoys starting the day right! Most likely she has one more shelf in the cabinet than dad, for her cosmetics, with another shelf set aside exclusively for medicines and first-aid equipment.



Roomy shelves, white enamel steel easily cleaned with damp cloth, attractive mirror, are features of modern bathroom cabinet.

(Cont. on page 218)

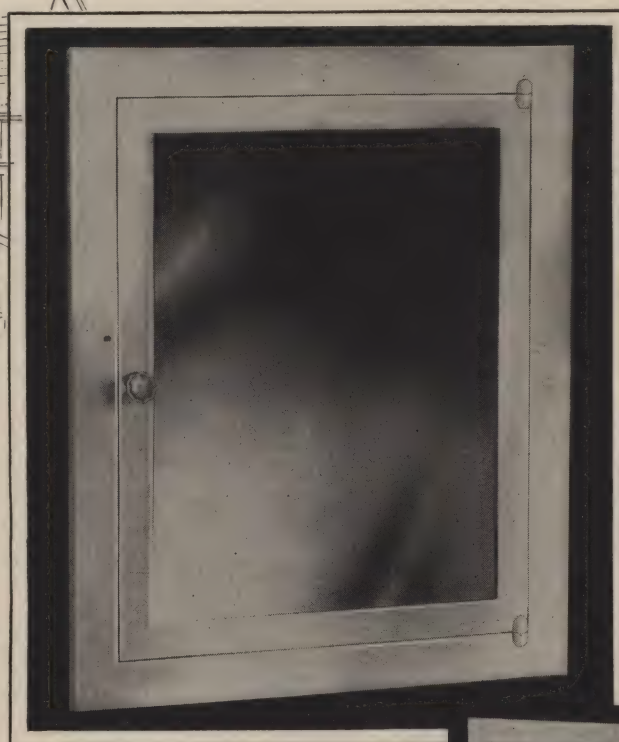
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The HOMETHRIFTOR

Paying of the Mortgage via the Sinking Fund Route

By W. R. YOUNGQUIST

WHEN a municipality or a corporation creates a bond issue (mortgage) on its property, it also usually creates a *Sinking Fund* to retire the bonds as they come due. Every year it sets aside a definite amount of money from earnings or income to pay off the indebtedness.

Experience has taught the large and successful business institutions of the nation that the sinking fund plan is the soundest and best way of retiring an obligation. When the home owner places a mortgage on his home, he creates, in effect, a personal bond issue offering his home as security. The same reasons which impel the corporation to pay off its indebtedness on the sinking fund plan, strongly recommends the same plan to the home owner, who has a mortgage to retire.

When a personal indebtedness is to be paid, ordinarily the revenue comes from wages or income. Wages and incomes are received periodically, usually weekly, monthly, or at other regular intervals. Does not good business judgment dictate that a definite percentage of this income be placed in a sinking fund to retire the indebtedness?

Too many well-meaning folks just let the mortgage "ride." It is easy to pay only the interest and renew the debt when the principal sum falls due, or they trust to luck that "times will be better" later on, when a payment will be made on the debt. Experience proves the fallacy and danger of such reasoning. It is the path of least resistance for the time being, but if persisted in, will surely bring on a troublous old age. In spite of all the good intentions of the borrower, the fact remains that a very small percentage of the so-called "straight" mortgages are ever paid off by the man who creates the debt. Recognizing this fact,

home owners have turned rapidly to the monthly payment mortgage as offered in the more than 13,000 savings, building and loan associations of the United States, with the result that probably more than one-half of all the city homes in this country are now financed in these institutions.

Those who now have "straight" mortgages on their homes can easily secure the advantages of the monthly payment plan without disturbing their present mortgage. They may go to their local building, savings and loan association, take out a few installment shares, and make regular monthly payments thereon. While they are paying interest on their mortgage they are receiving almost an equal rate of interest on their monthly or weekly savings. When the mortgage comes due, they will have accumulated a sum in the building and loan association from which they may make a payment on the mortgage, or possibly pay it up in full. If enough money has not been accumulated to retire the entire debt, it may be renewed for a lesser amount or taken over by the building and loan associations, without commission costs to the borrower.

As an illustration of how a sinking fund plan will work, we give below the amount to set aside in a sinking fund each month, for each \$100.00 of your debt, to pay it off with when due. A mortgage usually runs for either three or five years.

3 years, set aside.....	\$2.56 per month
5 years, set aside.....	1.45 per month

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NOT so many years ago Miss Ann E. Rae said good-bye to her native heaths in Scotland and came to the land of opportunity and homes—America. Today she is the President of the Niagara Permanent Savings and Loan Association of Niagara Falls, New York, a fourteen-million-dollar institution. She is also a past president of the United States League of Building and Loan Associations and a Director of the Land Bank of the State of New York.



Miss Rae is usually kept busy, aside from the duties to her own institution, in filling speaking engagements throughout the country. Her understanding of home financing and thrift problems is unusual. She says: "Thrift is the easiest, most acceptable, presentable antidote against poverty and its allies." In making a plea for young people to save, she frequently quotes one of



Lincoln's favorite sayings: "Teach economy. This is one of the first and highest virtues. It begins with saving money." "The fact," says Miss Rae, "That 60 per cent of our people at the age of 65, are dependent upon someone else for a livelihood, shows the necessity for systematic saving and, as the late Theodore Roose-

velt said, 'instill it deep into the hearts of the young man and we shall have no fears for the future!'"

The Renter

"It's pretty tough, at Eighty-one
To figure that your race is run;
It's pretty tough to feel that you
Have done the best that you could do;
To find your face all lined with care
And silver streaking through your hair;
To see your star of hope grow dim
Along the path of *Might Have Been*.

Just at the time a *Home* should be
Your haven from Life's stormy sea;
Just when, in youth, you'd hoped and prayed
Your feet would strike the Easy Grade.
And *now*—with courage on the wane,
With not a soul but *you* to blame—
You struggle on, and on, and on,
And in your heart there is no song
To cheer you, as you start to climb
The Last Hill in the Path of Time.
You have no *home*—save what you *hire*—
Your rent goes up—and then jumps higher—
And in your span of life you've spent
The price of a home in paying rent!"

Kansas League Thrift Bulletin.

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Lumber Lore *from* Lumber Land

By E. W. DeCAMP

*"In fact, there's nothing
that keeps its youth,
So far as I know,
but a tree, and truth."*

—Oliver Wendell Holmes



AMERICA is the world's great lumber land, and lumber is essentially American lore.

The story of the progress of the American folk from the Atlantic to the Mississippi and from the Pacific to the summits of the Sierras, and even to the Rockies, is inseparable from the fascinating story of the conquest of the forests. And even between these two great timber zones, across the American desert and throughout the great plains and the great prairies the story of occupation and settlement is very largely the story of lumber use.

The lumber industry is distinctively an American industry, and one, that in the broad sense of the word, is younger than the republic. The word lumber (in place of timber) is unknown to the vocabulary of the motherland and the lumber industry in the sense of a quantity production industry does not go further back than 1840. It is literally true that prior to that year the use that had been made of the vast American forests in two hundred years of settlement had not made more than a scratch on the surface of the supply. It is probably true that a large proportion of all the wood used in construction or industrially in the Colonies and the nation before 1840 was home or locally made and to a very considerable extent from trees cut from land which was destined for the plow. Therefore, there was no lumber industry in quantity sense or in the sense of one that stood on its own base.

The colonists set up mills almost as soon as they felled the first tree for boards. In Virginia before 1620, perhaps in New York about that year, and undoubtedly in Maine, as early as 1631 crude machine saws were making lumber, but until the introduction of the high speed circular saw in the early part of the nineteenth century, followed later by the band saw, quantity production in anything even remotely approaching the modern meaning of that word was unknown. It was doubtful whether there was any saw mill in America before 1820 that was capable of making more than four or five thousand feet of lumber in



a day. Probably the unknown little old combination saw and grist mill that turned out the lumber for historic Mt. Vernon was lucky if it made one thousand feet a day. It may have taken that little mill two months to produce the sturdy lumber that has outstood time's ravages for one hundred and eighty years and may, it has been calculated, endure for five hundred years more.

The historian may well question whether the settlement of the Mississippi Valley and the consequent rapid growth of the whole nation in population and wealth could have been accomplished in two or three times the period actually occupied if it had not been for lumber. The proximity first of the great forests of the lake states—Minnesota, Michigan and Wisconsin—and later the Southern pine belt, to the great valley, made it possible, through the intervention of the quantity production saw mill, to provide housing for the millions that so rapidly swarmed to this fertile region from all the states of the East and all the countries of the Old World. It was not only the housing that was dependent upon the forests—not a creek was cultivated, not a river bridged that the forest and saw mill did not provide the essential material. The railroad in the earliest days, as well as now, was carried on a wooden cross tie for which all the ingenuity of man has, as yet, found no substitute. Then, as now, the telegraph followed the rails on poles of wood. The farmers' fields were protected by posts, if not rails and boards of wood. Even the first hard surface roads of the sixties and seventies in low and swampy places were made of plank and no doubt your father and your grandfather can tell you of some historic plank road in his neighborhood over which the old time farm teams dashed with as much gusto as the smartest automobile rolls today over concrete highways. Almost everybody who was born in the middle west or far west recalls the days when the sidewalks of all villages and most suburbs were plank or board.

The lumber industry has removed from hundreds of million of acres of fertile land the great and seemingly insuperable barrier of endless and impenetrable forests.

—From "Wood Construction."

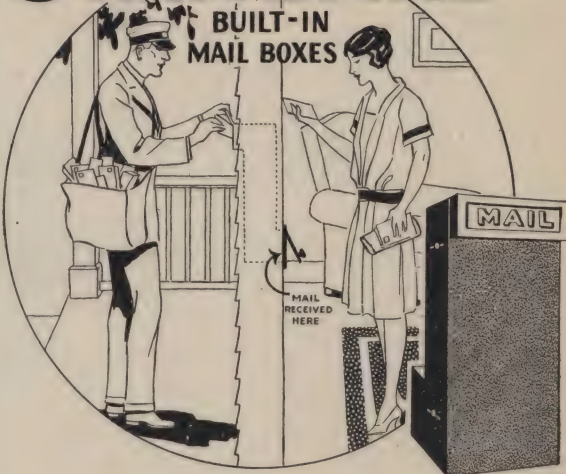
When You Build the Garage

(Cont. from page 185)

things such as a small work bench under a light, a shelf or two to hold the dozens of small objects that are to be cared for where there is an automobile, a work bench, perhaps a rack to hold the storm windows or the screens for the house, if there is room enough, and it seems feasible to keep them in the garage instead of in the basement.

As a last word, let us repeat—when you are building your house, consider the garage, in all of its various phases, too.

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Continued from page 192

but just try to go for five minutes without air, and see what happens! And even though agreeing that air is absolutely necessary to Life, the average man goes along day after day taking stale, thin air into his system, and expecting it to serve just as well as fresh, pure air coming directly from the great out-of-doors.

Fresh air is preventive. It helps the body throw off bacteria and strengthens the tissues. It livens the brain. Those whose business keeps them indoors during the greater part of the day have only one way in which to fill their lungs with fresh, pure ozone, and that way is to sleep as nearly out-of-doors as is possible. Of course, most people do open a window and think they are getting a supply of fresh air, but they are really not. Naturally, a little of it gets into the room, but it is not enough to create an entire change, which is certainly most desirable.

Another great illusion that many persons have is that all *cold* air is *fresh*. That is certainly not the case; air may be cold and also be impure.

The thing to do is to sleep on a porch or in a sun parlor. Almost all houses have some sort of porch and many modern apartments have a sun parlor. Fit your porch or sun parlor with screens. Cover the entire opening. Then, if you do not have a porch or sun parlor, put screens at every window and door leading outside, and open them wide when you retire. And—presto!—you have a *new room* in your house!

Screens not only keep out mosquitoes, flies and other flying insects, but they take a great deal of dirt out of the air, just in the same way that the tiny hairs in the nostrils stop fine particles of dust.

There is a screening now on the market which is almost rust-proof and which resists the weather admirably. This screening is a bright wire of smooth finish. It is easy to look through from the inside and hard to see through from the outside.

Start this summer, when it's warm, to sleep out-of-doors; and continue it throughout the winter. It means better health and, consequently, better disposition. You would not drink water which has been standing for some time—so why breathe impure air? And there certainly does not have to be any conservation of it, since it abounds in enormous quantities and is free for everyone to have.

Open up everything as wide as possible and add covers as the nights grow colder. Never be uncomfortably cool and you won't take cold. Sleep as nearly in the open as you can and you'll laugh at draughts and you will be able to stand the cold much better when it comes. Lots of pure water and sound sleep in the fresh air will help make strong men out of weaklings.

Why not add years to your life by adding a *new room* to your home, with screens, and sleeping in it!

FOLDING STAIRS **MARSCHKE** FOLDING LADDER



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valuable
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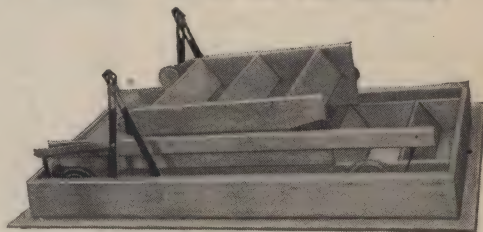


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METAL Spanish TILE

Continued from page 210

Soon comes noon, and we find the youngsters directed to the bathroom before and after lunch, first to wash their hands and later to brush their teeth. Before and after dinner there will be several excursions to the bathroom, for cleanliness is imperative, and so it goes until lights are out at the end of day!

Surely the bathroom is the busiest room in the house! Hence we find, quite naturally, the tendency to make its equipment and accessories complete in every detail. Besides the three principal plumbing fixtures—the tub, lavatory and toilet, we find the tub with a convenient soap dish either built in the wall or hanging beside the tub. There is a grab rail to make it easier getting out after the bath, while a rack for one or two bath towels is within easy reach.

The question of sufficient towel bars and robe hooks is important, for, with the average family it is desirable for each member to have his or her own linen and places to hang apparel. Because of the tendency to make a bathroom more and more a dressing room, one or more linen closets are built in for collars, shirts, towels, etc., plus a compartment or chute for soiled linen.

Above the lavatory is a commodious white enameled steel medicine cabinet with a large beveled mirror on the door. Such cabinets are made with or without an open shelf below, and in most homes the latter type is found preferable because it offers greater utility and beauty. While the square, beveled mirror door is very popular, the trend toward style and color has brought into vogue, etched mirrors of varying shapes which completely conceal all normally exposed framework around the cabinet.

Despite the fact that white enameled steel cabinets have several shelves and are usually five inches deep, it does not take the average family long to fill every available inch of space. Lotions, cosmetics, shaving equipment, first aids, tooth pastes and brushes, combs and brushes, etc., seem to crowd the cabinet regardless of the care taken to keep everything neat, which suggests that the new home builder might well consider the advisability of at least two cabinets, one for dad's use exclusively and one for the family. Preferably, dad's cabinet should set over the lavatory for his shaving convenience, while the extra cabinet would have an

advantage if placed directly across on the opposite wall.

Home owners having only one cabinet in the bathroom need not go to the trouble of breaking plaster or tile to add another recessed cabinet, for models are available which hang on the wall and follow the specifications of the recessed models in every detail. Cabinets are also suggested for use over the kitchen sink and above the extra lavatory which is often provided on the first floor of many modern homes.

In view of the various uses to which the bathroom cabinet is put in everyday life by the average family, the question of purchasing good cabinets cannot be over-emphasized. They last indefinitely, as they are made of steel, the enamel is permanently baked on, a damp cloth is all that is needed to keep them clean and sanitary. Moreover, they harmonize with other bathroom fixtures and without any upkeep they give a lifetime of service for a very modest investment.

Careful attention on the part of the home builder to bathroom details such as suggested herewith, has two major advantages: First, they do not cost much, the appearance of the room is better and they add a good deal to the comfort and convenience of those living in the house. Second, should the house ever be offered for sale, these extra conveniences are sure to please the prospective buyer, a better price can be obtained and the sale made much quicker than is the case with just the "ordinary home."



There is no reason why bathrooms cannot be made very attractive as well as very practical.

A glance at the attractive and cozy bathroom shown above, gives one some idea of the complete and startling changes that have taken place in this most important of rooms. The cleanliness and spotlessness that is characteristic of the modern hospital, is combined here with an home-like atmosphere which is created by gayly colored curtains, monogrammed towels, and, in some cases, softly tinted walls. In this particular bathroom is the added coziness of a dressing table draped in some colorful material, as well as the padded stool to harmonize with it.

Notice, too, the goodly supply of electricity present in this bathroom. This essential point, people have become entirely educated to, through their own experience. The room is certainly not a large one, but how serviceable and appealingly cozy each phase of it is!



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Permanent Building Exposition

CHICAGO'S permanent building materials and equipment exposition, to be housed in the Builders' Building, now nearing completion on Wacker Drive, will be opened to the public May 1.

This exposition will give the prospective owner or builder of home, office building or industrial plant in cooperation with an architect the opportunity to make selections of materials from the basement plumbing to the cornice. Contractors will have here, for instance, the opportunity to see models of the steam shovels or other equipment that will do the excavation on their projects, as well as to learn methods by which leaders in the construction field are carrying on their work even during the coldest months of the year.

While there have been various expositions on certain phases of building, such as home owners exhibits and temporary showings of materials, the Chicago Builders Exposition will be the first permanent exposition to show all phases of building. The exposition will not be confined to Chicago exhibitors, but will include those of leading manufacturers and equipment houses of both this country and Europe. Negotiations are now being completed whereby European quarry owners will display samples of the finest French and Italian marbles, for example.

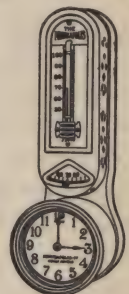
Continued on page 222

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Lighting and Lighting Fixtures

By LAURENE LITTEL

Beginning with the May number, we are presenting to our readers a Series of Five Articles dealing with the Illumination of Individual Rooms.

IF the number of automobiles in use in this country as compared with the number of electrically lighted homes signifies anything, it is that we are giving considerably more thought to the motor in which we travel than to the subject of lighting and lighting fixtures with which we equip our homes. That fact is really startling since we are so dependent upon light to carry on the various functions of the home as well as to beautify and decorate it. The truth is, we have called our light sources "fixtures" for so long that we have come to regard them as such, and fixtures they will remain until our ideas of good home lighting have changed. The fixture which was good twelve or ten or even five years ago is no longer considered good unless, first of all, it serves its particular function as a light source—just as no other piece in the decorative scheme is good unless it has an honesty of purpose.

By no means, does that imply that we are not to adhere to period styles in lighting furniture, if we are to furnish a period home; nor does it condemn any of the well designed and executed pieces available at all good electrical fixture shops. Quite the contrary, because being truly decorative means serving its purpose of utility as well. Rather does it condemn the fixtures, which do not supply the type of lighting necessary in order to carry successfully our hundred and one household tasks and in addition, contribute to that all important home atmosphere.

Our first thought perhaps, when confronted with the idea of using electricity to light the home, was to get light at the lowest possible cost and as quickly as possible. Anything to get away from the business of washing lamp chimneys and filling oil lamps! And the result was the drop cord installation with the bare lamp filament before our eyes.

Yes, we had adequate light; we weren't rummaging in dark corners with a lamp or a candle in our hands and we were satisfied—satisfied until it became apparent that the high intensity lamp was a source of

irritation—the glare of the filament was an annoyance and the lamp itself was not beautiful. We found that cutting down the intensity of the lamp did not help us much because we were again surrounded by the gloom which we had expected to escape. What we did not know was that we could have any intensity of light, were the lamp itself properly shaded—or that by means of shades and reflectors we could direct the rays so as to utilize reflected light from overhead.

Unquestionably subdued lighting is excellent for decorating effect; by means of it we produce the mystery which makes for interest in a well planned room, for decorators tell us that it is important to play light against shadow. Unusual and artistic effects are gained by the use of shaded wall lights; the shade in itself is lovely and the soft circle or surrounding light, a thing of beauty. However, the more intense overhead light is necessary to produce a flood effect.

Various rooms have various requirements. While the living room is dependant upon flexibility of light control, that is, lighting equipment capable of producing a variety of effects, the dining room has a particular area to be well lighted and ideal lighting here is direct, downward light on the table top. If the candle type of fixture is used, the shades will reflect the light to the table. Ideal kitchen lighting on the other hand is a totally enclosing, diffusing globe placed at the ceiling center and equipped with a lamp of not less than 100 watts. Try it, and experience the pleasure of being able to see in the remotest corner, minus all the shadows to which you are accustomed. In addition to this, a utility light accommodating a 50 watt lamp placed over the sink will be found invaluable. This will give you some idea of what type of light one should choose in making selections of new lighting equipment.

The human urge is to own the best. We spend generously to satisfy that urge in the way of rugs, drapes, furniture, and pictures, perhaps. We leave

nothing undone to place our home on a par with that of our neighbor and to have it above criticism. But if our family does not love to spend long hours enjoying its comfort or if our young people are reluctant to bring their friends there, it is a silent criticism of something which is lacking or out of tune with the general scheme. Perhaps it is lack of color, perhaps it is the absence of an efficient reading lamp or the annoyance of a poorly placed and unshaded fixture. In any case the condition can be greatly improved upon, with just a little forethought and vision!

Shading of lamps is so important! In fact all lamps must be shaded and in such a way as to completely conceal the light bulb; that is, they must be large enough to conceal the contour of the lamp and sufficiently dense to conceal the lamp filament or the light source, if you please.

Variety must be almost unlimited in selection of shades—providing of course, we adhere to the dictum of harmony. Silk shades for the fine, highly polished woods and metals, parchment for the coarse grained, sturdy woods and the rougher metals. Glass shades are again gaining in popularity and are available in a wide variety of colors and artistic designs. They are no longer the impossible things we discarded several years ago—rather are they an innovation in artistry and very appropriate indeed. Have no fear in using them. The old hazard of bumping our heads on fixtures has been overcome by keeping said fixture well up to the ceiling. A very simple overhead type of fixture is one fitting snugly to the ceiling and accommodating three, four or five lights, as the case may be. It is good looking and permits a lovely ceiling expanse.

A natural question is, "just how much light is enough light?" Daylight is enough light. It is the light under which all our habits of living are performed most naturally. We can live on a milk diet, but our systems cry for delicious, nourishing foods. Our tastes in clothes may be modest, yet we cannot but envy the smartly dressed woman. We can exist in a gloomy, undressed, unlighted home, but we are constantly striving for the ideal.

Before redecorating the home this spring, seriously consider refixturing it as well. If the fixtures lay claim to nothing but antiquity, consign them to the junk heap where they rightfully belong, for it is an easy matter to replace them with artistic lighting equipment which will be a credit to your home.

Stones and Stumps Made to Order

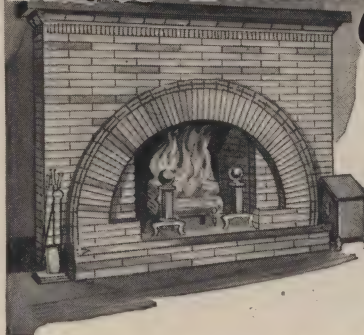
Continued from page 182

scenery he has created on what was simply a rough, weedy, hillside. The owner of the property was so charmed by the home-made picture, that he made a trip to Japan to buy exactly the right sort of a tea-house to place on the crest of the hill.

Truly an amateur in cement has all the joy of mud-pie making that enthralled our childhood.

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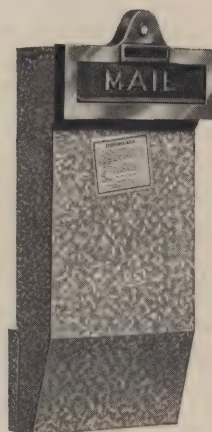
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BOOK NOTES



By ELAINE C. PLATOU

THIS month we have another lovely volume by that incomparable pair of co-authors, Mr. Harold Donaldson Eberlein and Mr. Roger Wearne Ramsdell, on *The Practical Book of Chinaware*. The J. B. Lippincott Company of Philadelphia are its publishers, and the book is listed as one of "Lippincott's Practical Books for the Enrichment of Home Life." The book contains 326 pages, carries 12 colour plates, 191 doubletones and various diagrams, and sells for \$10.00. It is a decidedly worth-while volume.

Furthermore, it is the only work in one volume that covers the chinaware of all countries. It is a complete compendium for the collector and all in search of information, fully setting forth the essential facts, systematically arranged for easy and ready consultation, and with many cross references and comparisons.

The Practical Book of Chinaware is a trusty guide for the novice who delights in the beauties and possession of old china, but knows little about the means of its identification. As well, it is a valuable reference or comparison for the collector of long experience, who is familiar with all the characteristics of chinaware, but who finds it convenient to rely on an handbook now and then.

Last October we told our readers of this page about Captain E. Armitage McCann's *Ship Model Making*—his Volume I. Now the publishers, The Norman W. Henley Company of New York, have come forth with a follow-up—Captain McCann's Volume II of *Ship Model Making*, in which the Captain describes fully how to make a model of an American Clipper Ship—"The Sovereign of the Seas." The book of 160 pages, with 86 illustrations and 2 large plans, as well as occasional colour plates, may be purchased for only \$2.50 the copy. It enables the uninitiated to make accurate models of beautifully decorative ships which are accurate and correct in essentials.

As Mr. McCann himself says, "I purposely made the original without any special tools, material or elaborate workshop, in order that anyone can follow me. I had great enjoyment in making it and think that you will find intense pleasure in the work itself and be proud and happy in the result."

For the worker in glass, Emanuel E. Ericson's late book, *Glass and Glazing* is decidedly practical, logical and specific. The book is \$1.75 the copy and The Manual Arts Press of Peoria, Illinois, its publishers.

This is a handbook presenting in a simple manner information and directions for working with glass. The book is based on practical shop experience and was written with the special needs of the shop teacher in mind. It is profusely illustrated with drawings and half-tones showing exactly the various operations described, and the explanations are given with painstaking details. The subject is so carefully presented that an amateur can follow the instructions.

In addition to actual operations, the book gives general information about the history, manufacture and proper use of glass.

And then—there are those of you who have read and loved and adored Alice Van Leer Carrick's *Collector's Luck in France*, or even *Collector's Luck*, and those fortunates will be delighted to know of her latest release—*Collector's Luck in England*. Mrs. Carrick's new book, in the form of delightfully informal letters recounting to friends her successes in the by-ways of England, enriches further the store of knowledge and pleasure she has already brought to the lore of collecting.

Collector's Luck in England carries the adventures of these former books into fresh realms. Mrs. Carrick haunts auctions in village and town alike. Bibury, a remote hamlet in the Gloucestershire hills, as well as Bath and Winchester, yields treasures to her. She records the prices of the objects gathered in her search, and gives useful hints for the guidance of others who share her enthusiasms.

This volume, in Mrs. Carrick's inimitable and quaint mode of expression, and with many and lovely illustrations, may be purchased for \$3.00 the copy, from Little, Brown & Company, Boston.

Continued from page 219

The Builders' Building was started last year and will be ready for occupancy this spring. Realizing the need for the centralizing of the extensive interests of the building industry two hundred leading contractors and building supply men of the Middle West arranged with S. W. Straus & Co. to finance this \$8,500,000 project with a \$5,000,000 bond issue.

The second and third floors of the building, surrounding and overlooking the rotunda, with a floor area of more than 47,000 square feet, are being combined into exposition space, with building materials on the second floor and building equipment on the third floor. The exhibit booths number 257.

All booths are to be divided and enclosed by heavy three foot ornamental railings. The aisles will be lettered, making it easy to locate any exhibit.

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Exterior Walls

(Cont. from page 188)

than ordinary concrete blocks. Cinder blocks do not absorb moisture and their manufacturers recommend that the plastering be directly applied on the inside. However, in extremely cold climates, it is best to furr the wall. If no furring is used, care must be taken not to have the mortar joint continue clear through from inside to outside. Cinder blocks present a surface which will receive nails—a very good feature.

Standard concrete block walls should be stripped on the inside in the same manner as for stone or brick and the plaster applied on special base or on lath.

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The desirable monolithic wall is one which consists of two separate shells of concrete, one on the outside and one on the inside, with a space between. The walls should be tied together with metallic strips or wires, not concrete webs, if the plastering is to be directly applied on the inside. The inner and outer surfaces should be cross-hatched or roughened for receiving the plaster and stucco.



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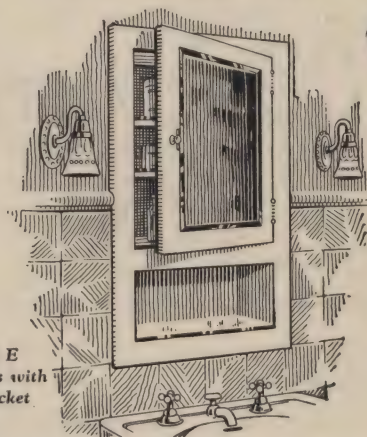
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VOL. LVII

MAY, 1927

No. 5



NEVILLE STEPHENS, Landscape Architect

Eloquent of Man's and Nature's Handiwork

Why Not Have a Summer House?

By LUCY D. TAYLOR

*Convenient for the
Grown-ups
and*

SO often we hear the plaint, "Oh dear, look at the Smith's. They close their house and go away for all summer!"—with a rising inflection on the "all summer." And we feel quite limited and depressed at being obliged to stay in town during all of the hot days of July and the sultry ones of August and early September.

But suppose we resign ourselves to the enjoyment of the big airy house, the comfortable sunporch and the good yard. Suppose we add to our state of resignation, the very entrancing thought of summer houses! What a fascinating thing to play with out there in the yard under the trees—vines growing over them, roses in season, lilies, and evergreens that give us constant privacy, regardless of the season. Resignation seems a little out of place if this happy thought materializes into a lovely little rustic arbor, the rose-clad pergola, or even the vine-twined bench with sheltering roof, under which we may sit secure from the sun's hottest rays and enjoy the fragrance of out-of-doors, right in our very own yard!

No matter how comfortable the sunporch is, there comes a moment when most of us feel the strongest sort of urge for the open sky and the fresh air. We want to get away from the house. If the yard is large, it is an easy matter to plan one of these smaller vine clad houses. Here we may lie in the hammock, watch the children at play, sew, serve a cooling, refreshing lemonade, or play a quiet game of bridge. And even if it is not as large as we might desire, there is always some sort of simple structure that may be put up at moderate expense to serve the purpose.

With proper planting, brightly colored furniture, and ample opportunity to lounge, the summer house becomes the focusing point of many activities during the daytime, as well as a welcome bit of freshness



*A Good Play-
ground for the
Children*

in the evening. At this time, the cooling moisture of the freshly watered garden makes the yard a most desirable spot in which to linger.

Then there are the children, also, to consider. How many times on a warm day do we wish that they were out in the air, yet not running around in

the hot sun. Even if the summer house must be small, it may so easily be made to afford relief from these hot mid-summer rays and to provide a pleasant, quiet spot for their play. And during the gentle summer showers, it may well provide an ideal spot where toys, games, and general disturbance may be kept away from the house. In the first illustration is shown one of the simplest of rustic arbors, light, small, and delightfully ingenious in its use of the smaller materials such as a man could tinker with himself, if he were so minded. It is most unusual in its proportions and lines—well suited for the yard of medium size where we must make sure that the summer house does not overawe the big house. Often it is the carefully thought out design, such as this one, which gives the longest satisfaction and it is well worth while for us to stop and consider the points which may wisely be included in the particular type of structure that will fit our own yard.

There are many sorts of summer houses and we must first of all be sure that we know just how we expect to use it. If it is to be largely for ornamental purposes, a delightful finish for the garden is the pergola type such as the ones shown in the various accompanying illustrations. These may, of course, be copied in much simplified form, retaining the idea of their solid uprights, the extending open beams with handsome ends, and their thickly set vines. Back against the garden wall for instance, with little flagstones leading to it and with the judicious intermingling of Norway spruce, shrub-

bery, and hardy perennials, the summer tea house would make a lovely spot for the eye to discover. It also has its practical uses. The vines, when grown, really *do* make sufficient shade to give genuine satisfaction on hot afternoons, and there is keen pleasure to be had in sitting with the open sky above us on warm summer evenings.

The third type of house to which lovers of out-of-doors are turning their attention, is the larger kind with heavily constructed roof, brick or wood floor, and wide openings for door and window space. These are most practical and make splendid shelter for many kinds of days and all kinds of weather. It is not necessary to have them so very large. They, too, should be scaled to the size of the yard and the main house, just as carefully as a piazza, say, is scaled to it. For hot days, cool days, or



rainy days out-of-door on us, they perfect. One may rest quietly in lounging chair or hammock, read, entertain quite a group of friends or neighbors under their shelter—and still give plenty of room for the children at their games.

The fascinating suggestion shown in the center illustration would be practicable for either the very large or the very small yard, and in any place where brushy trees, thick secluded planting, and many flowers could be used, it would be a delight! I can see now, mentally, several yards of my acquaintance, that run out back of the house with plentiful shrubbery where this sort of thing, with its wooden vine-clad roof would make a fairy-like spot to charm the hearts of the children and be a peaceful retreat

An attractive little arbor which most anyone could build and for a small sum.

when this feeling is up-are well nigh

during the quiet hours of the busy grown-ups. This is an informal recess and shelter with its very alluring arrangement of the lattice-work walls. The guardian small trees are wholly delightful. It could easily be made much larger and be most effective as well as thoroughly practical in the formal garden.

The wide open tree shelter is always a joy to the children, but not of any particular use to the family. On the other hand, the cottage type of summer house which is being built almost exclusively now upon the big estates may be used by everyone in the family. Sometimes, but usually only rarely, it is kept solely for the children, but more often it is a pretty, colorful building set among the green with the most informal of furnishings, where one may lounge or read at ease far from the activities of the house. This sort of thing is expensive, but very nice to play with if one can afford it. Many of these "playhouses" on large estates are being done in some particular type of architecture, ranging all the way from the simplest early American cottage house down to the Spanish or Italian type.

The interiors of any of these little summer houses should be kept as simple and informal as possible. Most people err in their selection of too much furniture for the larger ones, and too hard and uncomfortable furniture for the smaller ones. The furniture is ordinarily "dumped" into it, without any great thought of attractive arrangement. Wicker, reed, hickory and iron are the materials that best stand the weather. Iron has been popular of late and if one can afford to get the really good pieces, it comes in interesting designs and comfortable forms. If the summer house is one of the types where we expect to lounge—the metal furniture is never sufficient in itself, however. It is decorative and it is colorful; but it is comfortable only for the tea group, the little chat or the occasional resting, as we work or wander about the garden. Most of this furniture is being painted in the brighter colors—green usually—in order to take its place as an emphatic note among the remainder of the colorful settings of the garden.

Wicker is always good and for the larger house or the one with sheltering roof, is by far the most practical choice. Reed with the waterproof lacquers or paint is equally good and comes in many nice designs. The newer stick furniture is comfortable when properly cushioned and is very good looking, making welcome change where the taste has grown a bit weary of reed or wicker. With bright cushions, it is always appealingly attractive.

If the summer house is to be used as a shelter for the children during the hot hours of the day, it is both handy and practical to build a long wooden chest across one end of it, in which may be kept the



playthings. The floor, of wood, should be treated with some weather resisting stain. Generally speaking, rugs are not advisable under these out-of-door conditions, although some people insist upon having them. Some of the matting rugs are very effective

in the colored squares and make a nice finish. However, when the rain pelts down and the air is saturated with moisture for a week at a time — as sometimes happens—the rug

The semi-rustic Japanese tea house in America, as well as the quaintly rustic bridge showing Japanese influence. There is a delightful density of shrubbery and flowers.

is not wholly pleasing and it takes a long time for it to dry out. If it is desirable for the children to have something under them when playing on the floor, it is easy enough to use a soft, light piece of wool carpeting that may be rolled and kept in the chest with the out-of-door playthings.

In selecting chairs, it is well to bear in mind the uses to which they will be put. Appearance is only a portion of the story. Sometimes we shall want a long, "stretching out" chair—chaise longue or the comfortable



deep-seated arm chair. At other times there will be need of the semi-lounging chair, and for reading and writing, the small arm chair is in demand. It comes in many sizes and shapes. Some variety

A lovely point of interest at the end of a charming vista. In the foreground are pines and massed eucalypti, which combination, are so very much in favor with the California or Spanish style homes.

in the size, which one uses, of these pieces of furnishings will probably make the summer house much more attractive in appearance than will too many chairs of the same shape and bulk. When buying the little straight chairs, care should

be taken to get them low enough so that even the short-legged guest may sit comfortably for some time. Nothing is more irritating than to go into one of these little summer houses that appear so cool, refreshing, and entrancing from the exterior—and to find only a few high, narrow, hard and unsympathetic chairs upon which to perch most uncomfortably, during our stay. It takes away all of the joyful usability of the shelter as an out-door living room, where we may have sky, green grass, flowers and air, in comfort!

Considering pleasures and added value they give to our home yards, it is surprising that people have left so many of their charms to the owners of big estates. They are, in reality, even more practical in the smaller yards as anyone who has had the experience of living out-of-doors in one of these little summer houses well placed and attractively furnished, knows.



Of black, grey and white with a very little touch of red in three small designs.

The Charm of the Navajo Rug

By ELAINE C. PLATOU



A grey body with rain crosses in red, black, white and brown. An excellent weave.



ALONG with the cool green of walls, hangings and painted furniture in sun room or sun porch, the colorful Navajo holds a special appeal. For those who like splashes of color inserted into their rooms, the rug product of our native American Indian will prove ideal. It is, quite naturally, the time of year when we think of the summeriness—the cool hospitality—of our summer rooms. In furnishing a summer camp, there are, no doubt, many people who will turn to the Navajo to solve the problem of their floor coverings so truly satisfactory for their rustic summer camp. One of them thrown before your cozy camp fireplace will add infinitely to the warmth and cheer of the room; they are unexcelled for summer camp, cabin or lodge wear and attractiveness. Besides these special uses, the Navajo rug has a marked adaptability for your boy's room.

It is interesting to learn that each Navajo rug is absolutely unique in its design. There is, of course, a distinct similarity between all the Navajos, but if one bothers to notice the design carefully, one will see that while the same type of geometrical figure may be employed in many rugs, each completed rug is different from every other rug.

All Navajo rugs are hand woven and practically



The Navajo rug in process of construction

inherent worth nor the painstaking work and straining energy that has gone into the making of each of them.

The loom for the Navajo is identical with that used by the weavers of Oriental rugs. Usually, the loom is stretched between two trees for the construction of the rug. Navajo rugs are prayer offerings and for this reason, the mode and method of operation has never changed since before the time the white men came to the Navajo country.

The best of the Navajo rugs usually have a grey background, interwoven with beautiful symbolic patterns in white, black and sometimes there is that relieving touch of vivid Indian red or perhaps a warm brown or a soft orange color. The genuine Navajo rug itself is made entirely of wool and the dyes used are absolutely fast. Then, since no two

all weaving is done by the women of the tribe. Even as with the Oriental rug workers, the weavers are trained from childhood on, as it requires a lifetime of study. Imagine, if you will, for a moment, an entire lifetime spent in the construction of these rugs which we so casually, and sometimes thoughtlessly, throw over floor, couch or settee! As with so many other things in life, unfortunately, we do not stop to appreciate their real,





Navajo rugs are *exactly* alike in pattern or design the intrinsic value of each rug is peculiarly its own.

The rug comes in all the more popular sizes ranging from approximately one and a half by three feet, to six by nine feet in size. They are oblong in shape and while it is true that none are made to any exact size, yet it is possible to obtain a particular sized rug to fit very closely to the dimensions desired by the prospective purchaser.

Due to the long wearing quality of the long fibre wool from the Navajo sheep, the Navajo rug will last just as long as any other well made rug. The colors are woven straight through each rug, and the patterns are identical on both sides, consequently the rug is reversible at any time. The Navajo is a rug which may be subjected to the same kind of use and treatment to which any rug is ordinarily put. It makes a most artistic, economical, useful and valuable floor covering.

What but a gay and enlivening mood could be the result of entering a room such as the one shown above? The owner of this vividly adorned sun room, it may be easily observed, is a true lover of Indian motifs. Besides his varied Navajos in their rich

A bewitching room of alluring color notes, pleasant for repartee or those rarer moments of a serious nature.

colorings he has Indian prints and Indian curios on the wall. It is pleasing to note the congenial way in which the Indian touches blend with the painted furniture and modern hour-glass chair. A lively intensity of color contrast—Indian red and the green of a fernery!

And herewith, too, is a charming use of the Navajo rug for a throw on a chaise lounge and on a couch, on a table and on a floor. Flowers, wicker furniture and Navajos have united in forming a most delightful sun porch retreat for a warm afternoon or evening in midsummer. And the furnishings are such that they have created an atmosphere which may be conducive to restful seclusion or vivacious hospitality. Quite naturally, the Navajo

rug is increasing in worth. For, as our civilization progresses among the Navajo tribes, the members take up other lines of work; consequently, the supply of rugs is greatly decreased. Furthermore, since each rug is a prayer offering from the Navajo weaving it, he refuses to use machinery in its construction. On account of these various facts, the Navajo rug has come to have a distinct heir-loom value.



Good Garden Craft

A Tip or Two for the Spring Gardener---What to Do and How to Do It!

By ARTHUR HAWTHORNE CARHART



WHEN those leafless sere bundles of plants which come from the nurseries are delivered at your door in the spring, you take upon yourself an obligation to look out for their welfare. Just as a person takes an obligation to protect and properly care for a horse or dog when purchased, so does the lover of plants assume an obligation when the ownership of nursery stock is transferred.

Some plants find good homes. They fall into the loving hands of folks who know how to take care of them. But others fall in the hands of people who, with all good intentions, are not learned in some of the little tricks of a gardener which help plants to establish themselves and become thriving neighbors in the shrub borders.

Perhaps just a few suggestions will save some trees, shrubs, flowers and vines, and smooth the way for others. For while probably every reader of this magazine loves all things outdoors there may be here a few suggestions worth while that have been hitherto unheeded.

When the nursery stock comes to you look

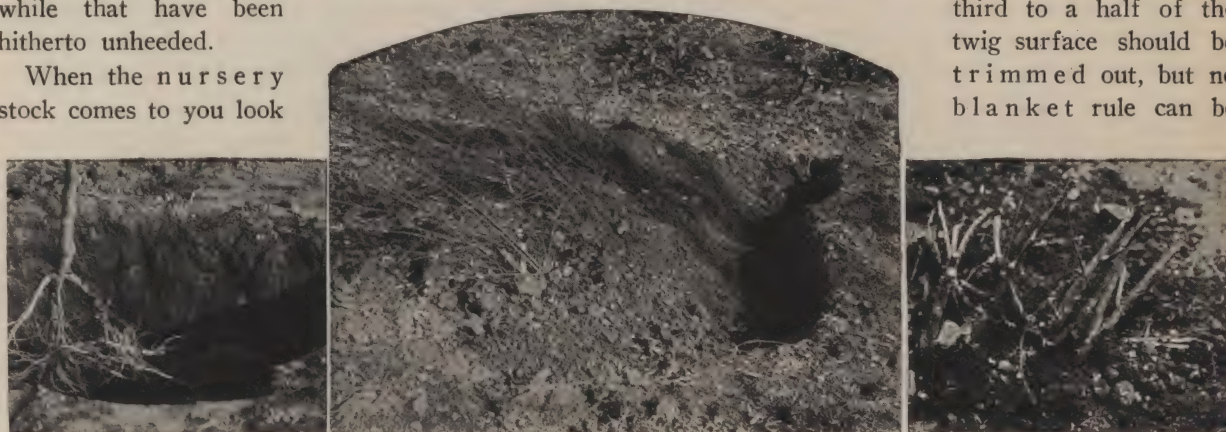
at the tops. If they seem wrinkled and dry or even just dry, it may be good medicine to entirely bury the shrubs in moist earth for a day or so before planting. Sometimes the tops of stored plants become dry through lack of sprinkling. And if they are dry, there may be just enough life left in the cambium layer and buds to "make the grade" provided they are protected by burying for a few days until the twigs absorb moisture.

If a shrub with the tops dried is planted before it has a chance to establish its root system, the winds of spring start sucking out what little moisture is left in the tops, which may kill them. But by the treatment suggested, they will be filled with absorbed moisture and made quite robust.

This brings up another suggestion. When watering your newly planted trees and shrubs do not put all of the water on the roots. Spray the tops also. The roots for quite a few days after planting are not able to pump up the required moisture. In semi-arid sections this one bit of garden craft has kept life in many shrubs through the critical first days of planted life in their new locations.

Of course, there should be some pruning of branch and twig when trees and shrubs are planted. This is to balance the loss in the root system which usually results from digging. Often as much as a

third to a half of the twig surface should be trimmed out, but no blanket rule can be



GIVING THE PLANTS A FAIR START

Plenty of space to accommodate the root system without crowding is essential and is provided here where a hole of proper proportions has been made ready for the plant. The center insert shows how to "heel in" plants in a shallow trench to prevent drying out of the roots before and during planting, and to the right is shown a newly planted shrub, properly pruned for a healthy growth.

given. Prune to balance the loss in root system. Older trees require more pruning because they lose a greater proportion of roots. Prune to a bud or a small twig so there will be no dead stub remaining as a menace to the tree's health. And prune up the shrub or tree to the desired shape.

I have seen men who "root pruned" new shrubs. This is not good practice except when preparing the shrub for later transplanting or when this pruning is done to remove mashed or broken roots. Save all healthy roots when you transplant.

When a plant of any type or size is put in the ground it is being placed in a permanent home. The soil it goes into is usually its abiding place for the rest of its life of usefulness. Too little attention is given to the soil in which plants are placed.

It was early this year, when planting some large shrubs in a border to give that border height and thickness that workmen uncovered a whole mine of building junk. There was a part of some derelict machinery, a peck or so of bricks, plaster and a few handfull of undisintegrated lime and a chunk of concrete as big as a traveling bag. In that very location a Japanese barberry was putting forth heroic effort to live luxuriantly and fulfill the ideas and hopes of the designer and owner of that home. But what chance has even a hardy barberry in such soil?

Some shrubs do best in heavy clay. Others enjoy open sandy soil of loamy texture. It is rather too much to require the average small home owner to specialize the soil for the accommodation of each particular group of plants. All that should be done is to get the soil in about the same condition that you would select for ordinary vegetable garden soil. Then choose hardy shrubs that will adapt themselves to these conditions even if not their ideal soil habitat.

It sounds rather extravagant to suggest that the soil of a shrub-bed be dug up and thrown out so that well rotted manure may be spread into the bottom of the bed. It adds considerably to the cost. But if this is done and the fertilizer is worked into the soil as it is put back in the bed, the plants placed in this fertilized soil will "rise up and call you blessed." It might even be economy to follow this practice

and use slightly smaller plants for they will spring up like weeds when given such kindly treatment.

This suggestion is particularly good for hedges of privet. Dig out the trench a couple feet deep and fill in four or five inches of thoroughly rotted manure. That hedge will grow thick and green and so rapidly that you will have to keep the clippers hot. But it will give you a good hedge in a hurry.

When planting shrubs dig the holes of adequate size. Twisting the roots into a hole half large enough bends the roots and cramps the very tubes which are supposed to suck up water for the plant. It is simply good health insurance to give the plant

adequate spread for roots when it is set out. It will grow with cramped roots, but not so well.

And while you are digging those holes do not expose the roots to the hot spring sun and drying winds. Air is no more the natural surrounding of plant roots than it is of fish. Neither will do well in hot, dry air.

One of the most successful ways of handling nursery stock between the time of its arrival and planting is to dig a shallow trench and put the roots in. Then fill in enough earth around the roots to fully cover them. Wet this and sprinkle the tops regularly up

to the time of planting. As the shrubs are needed move them from this temporary nursery row to their permanent beds. Thus only a few need be out of the ground at one time and a minimum of injury will result. This process is called "heeling in," and is pictured on the preceding page.

More good life insurance is to have several pieces of burlap handy and after moistening wrap them around the exposed roots when the actual planting operation is on. The real feeder roots of a plant are so small it takes some magnification before the eye can see them. They are so delicate that one hot breath of wind will cook them. Give them all possible protection and your plants will show the difference in the rapidity with which they will start growing in their new homes.

Trees especially, should have adequate holes dug for them when planted. Then when they are set, if you want to give them the best chance possible, guy them with wires so the wind will not rock them and tear loose the little new roots which are reaching out in an effort to become established.

My Garden

I should not like a garden,
However fair to see,
Where only stately roses grew
Who'd barely nod to me.

My garden must be friendly
With mignonette and phlox,
Grave pansies with their thoughtful eyes
And sleepy four-o'clocks.

Forget-me-nots will be there,
With orbs of tender blue,
And here and there I'll have a clump
Of bright petunias, too.

Old-fashioned pinks and poppies,
And daisies, shyly dressed,—
These, blooming mid my roses fair,
Shall make them like the rest.

—ISABEL TUDEEN.



THE GEM OF THE SPIREAS

Beautiful, graceful, billowing bloom. This is what is possible to attain with good garden craft after only five years from the time of planting. The spirea Van Houttei is a general favorite and is quite often used as a hedge plant.



A GARDEN GROUPING OF WILDLINGS

With the aid of good garden craft, the wild things from the woods can be made perfectly at home. Here we have a beautiful border planting of mountain laurel, against a background of red cedar, choke cherry and scrub pine.

Perennials are even more tender than trees, shrubs and vines. And they will respond wonderfully to good treatment. Care with them also starts not after they are planted, but when they are received. If they seem wilted, get their roots in the ground in some shaded spot. Back of the garage in the vegetable garden where it is shady is a good place. Let them stay here a few days, giving them water. Or if you prefer, plant them in their permanent positions as soon as possible, water them in, and shade them. Shades can be made of matting on sticks, shingles stuck on the sunny side of the individual plants, or of lattice work of laths. With their fleshy green leaves, perennials will start to draw water from their roots even quicker than will shrubs and any means of giving the new plant a chance to become established is good garden craft.

The first few weeks are the hardest. Water the tops and the roots of newly planted things. Do not leave it to J. Pluvius. He is not consistent in his attentions. Where we build gardens and parks in the arid sections of the west, watering of newly planted materials is done every day until they are thoroughly established. Even where the precipitation runs to forty or fifty inches a year, there is no small value in seeing that new plant materials on your grounds and in your garden get their daily drink.

Watering, pulverizing the soil to a good seed bed, guying newly planted trees, shading newly planted

perennials and every other suggestion in this article is more or less "old stuff." But it is good advice just the same. It cannot be told too often. Too many people stick their plants in the ground and then expect the plants to do the rest. Put plants cannot "rustle" for themselves like a dog or a cat; they cannot howl or mew when hungry or thirsty. Yet, they are living things requiring certain living conditions to do their best for their owners. Any neglect of plants, especially just after they have been planted, will limit their usefulness and beauty.

If you cannot figure it out any other way, think what you would like if you were a plant. Find out the normal plant habitats. Then match these in your borders and yards. Reason out what factors will give the best growing conditions for trees, shrubs, vines or perennials, and then give your plants care as you would any animate living thing.

And although plants cannot bark or wag their tails, they will show their appreciation of good care in a quiet way by growing prodigiously and blooming profusely. All things considered, that is a pretty effective method of offering thanks to their benefactors. Most of all, give them a good healthy start when they are planted. Probably more plants are killed by lack of attention to conditions at time of planting than all other stages of their normal life combined. It is a time for human friends to give all aid possible to their plant friends.

Courtesy of American Forests and Forest Life.



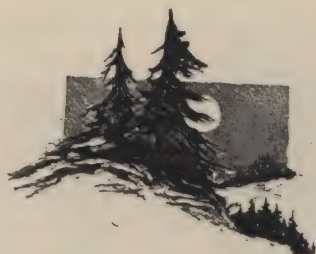
Eternal Feminine

By THEODORA MACMANUS



<i>The birch tree did a frightful thing:</i>	<i>Said she: "Of golden-colored hair I'm</i>
<i>She dyed her hair!</i>	<i>very fond."</i>
<i>And though the others chided her</i>	<i>And so one fine October day</i>
<i>She didn't care.</i>	<i>Found her a blonde.</i>
<i>She said that she was sick of green,</i>	<i>With pride she shook her yellow curls</i>
<i>So common too;</i>	<i>Out to the sun;</i>
<i>She said she guessed that she would try</i>	<i>And soon the others copied her,</i>
<i>Another hue.</i>	<i>Yes, every one!</i>

For A Greater Minnesota!



RICH in its Indian and pioneer lore, abounding in its wonders of a natural scenic beauty and in its vast resources, is our native Minnesota, state of the Northern Star whose "sons and daughters true will proclaim thee near and far." For the heart that loves the slender white birch, the tall Norway pine, the lush tamarack swamp, for the heart that appreciates the beauty of the gorgeous lakes and streams, and for the heart that desires beautiful homes and a congenial people, Minnesota is the ideal state in which to work and in which to vacation.

The idea was suggested and a movement inaugurated for the purpose of "selling Minnesota to Minnesotans"; it hardly seems necessary, for we cannot conceive of a Minnesota inhabitant who does not love and appreciate his state above all others. The Greater Minnesota Drive now under way is showing the supremacy of Minnesota in its state parks and highways, its educational facilities, tourist, traffic, playgrounds, resorts and fishing, its dairying and grain farming, banking, lumbering, manufacturing, mining, milling, quarrying, fruit growing, truck gardening, waterway development, railroad and bus transportation, electrical and waterpower resources—in short, every item of the state's resources and industries. All types of publications throughout the state are assisting, and cooperation is being had most enthusiastically on every hand.

It would seem that there is no better nor surer test of the people's loyalty than to think of the many who live here year after year, perfectly con-



Charming Redwood Falls

tented, and then to dwell on the thought of hundreds of people who come within our Minnesota boundaries each year to spend an ideal vacation among our ten thousand lakes and among our equal number of fascinating localities.

The Hospitality of a Rustic Garden

By MARY CAIRNS

TO those who are fortunate enough to own summer homes in the timbered regions or in the lake country of America, unlimited opportunities are offered for making the spacious surroundings attractive and homelike. A little rustic summer-house or an inviting and comfortable seat will offer a mute, but hearty welcome to the friends who chance to come to these homes. But on the other hand, it is not alone the country estates that can be made attractive in this way. Whether your home is in a village or a city there are many ways in which you may make your garden not only beautiful to look upon, but also a garden which will create a feeling of friendli-



Simple, rustic bridge across little stream on a country estate.

their surroundings that the pictures are shown to illustrate what can be done with a small amount of effort and time.

In making any sort of rustic work — seats, bridges, summer-houses, benches, etc., great care should be taken to make these articles solid. No one wants to take chances on a fall, and a seat that is flimsily built may collapse suddenly, causing discomfort and sometimes injury. Good

stout poles should always be used in this sort of construction, as well as nails that are both long and heavy enough to

hold the various pieces together for many seasons. Remember that you are not building for one summer's pleasure only, but for year upon year of it.



A semi-circular rustic bench offers itself as a pleasant retreat.

ness and good-will to all. It is with the hope that more homes may be made to reflect informal hospitality through

With this end in view, procure for your work (if you are going to make seats or benches similar to the ones shown

here) a good sized quantity of straight poles which are not so heavy as to seem cumbersome, but which will average about one and one-half inches in diameter. If you live in the country or in a town that is close to a timbered region, it will be a pleasure for you to select and cut the poles yourself. If, however, it is necessary for you to buy the poles you need impress upon the man who is to get them for you, the kind and size you wish to use, or it may evolve that you will be burdened with a quantity of useless material, which will not benefit you!



The semi-circular seat shown in the illustration is unique in design, while possessing the additional advantage of being a really comfortable place where three or four persons may comfortably sit and converse. The arms are formed of curved branches which are about four inches in diameter. Such curved and twisted pieces are often found in the woods, and when utilized in this way, add beauty and distinction to any piece of garden furniture.

Solid stumps form the legs of this attractive seat. On them were nailed curved branches to give it the semi-circular shape, and small poles laid close together and nailed firmly in place, form the seat. The back is irregular in design, and on it the small poles are nailed at intervals of about two inches. To make it doubly secure, the back of

the seat is nailed in several places to trees. On a bench of this kind, and built in this sturdy manner, one can take his afternoon nap without fear of having it crumple up under him and finding himself suddenly precipitated to the ground!

Another of the cosy little restful seats that I have seen was made from an otherwise useless tree stump. Have you a tree in your yard that should be cut down? If you have, see that it is cut at a height of about seventeen inches from the ground, and the stump will form the foundation for a pretty, rustic seat. From some of the stout branches make the back, by nailing them about half-way around the stump will form the foundation for a pretty, rustic leaving them farther apart at the top to give a graceful flare. Across the top place a rail by curving a pliable branch to fit the poles that form the back. In doing this work great care should be taken to slant the back of the seat in such a way as to make it comfortable; otherwise, it will never be used, for no one can find rest and ease in a chair that does not allow the body to relax to a reasonable extent.



If such a seat built where shade trees are standing near, it will prove a cosy retreat for members of the family at any time of day, as is the one above.

Cheerful motto and inviting seat placed at the gateway of a summer home.

circular seat illustration is sign while

A really comfortable seat and made from a stump!

as this can be there are

On both sides of the gateway to one country home that I have seen, rustic seats have been built. They are extremely plain in design, being made simply of aspen poles, but the thing that challenges one's attention and brings a glow of warmth to the hearts of visitors is the motto that has been placed immediately above one of them. It is: "Pleasant Memories Attend You," as shown on previous page. One seems to know instinctively that in such a home there is a feeling of kindness and thoughtfulness for its own members as well as for its guests, and they who have enjoyed the hospitality within the gates must assuredly be blessed with pleasant memories long after they have departed.

Unless one has a large estate, it is seldom that a bridge can be placed in a home garden, but where there is opportunity for such a thing, no rustic structure is more charming than a bridge built with rails along each side and fortified with criss-crossed poles. Sometimes, even in a small garden, there is a little stream of water flowing, and if one may approach it on irregular stepping stones and then cross on a small bridge of pleasing design, one seems to have found rest from the cares and annoyances that have beset him in the turmoil of business hours. If wild flowers and vines can be brought in from the woods and planted where they can grow and entwine the bridge-rails, the effect will be de-

lightful and well worth any effort that is expended upon it.

Few gardens are too small to give up enough space for a summer-house, and the one shown here affords a good design for a man to pattern after in his leisure hours. As in the seats and other rustic furnishings, the main supports should be stout and firmly placed, so that there is no danger of an errant wind taking the little house away. The roof

should be solid and rain-proof, not only as a protection from the sun, but also to afford comfort during a drizzly summer afternoon. Whether the sides should be left partially open, or closed with poles or lattice work, is a matter that may be left entirely to the home owner's discretion. But in any case, see that the summer-house is made cosy with seats and cushions, and a table or two to hold magazines or cups of tea; that it is placed near shrubbery that will afford ample protection from the sun, but which will not be dense enough to create a damp and unwholesome interior. If possible, border the walks approaching it with stones of irregular shape, and you will have a spot in your garden in which you can take delightful retreats and well-deserved pride in its making. It

is really a great joy to be able to build only one of these rustic pieces, yourself, and when it is standing completed in all its rustic beauty, you feel so amply repaid for your efforts!



This summer house, built of poles and facing on the bluff, commands an unusual vista of beautiful country.



A delightful retreat and a haven from routine days can be found in a log cabin such as this, situated as it is, beneath Minnesota's sheltering pines and hemlocks.

The Gardener's

By PATRICIA KENT

HERE is offered a most interesting landscape treatment for a sixty foot lot belonging to a friend of ours in Cleveland. Only a sufficient amount of planting is suggested in the front of the house in order to properly tie it to the ground. As regards the grounds in the rear, a plain hedge was used on the left-hand side of the property, back to the garage, thus throwing the irregular planting of shrubbery all over to the other side. This scheme affords a certain privacy in the garden and properly backs up the flowers.

The type of flower garden used depends upon the amount of space desired to give this particular type of planting. The arrangement here conserves space and is practical as well. Such flowers as iris, chrysanthemums, phlox, alyssum, peonies and delphiniums were selected to insure succession of bloom; such shrubs as cornus, lonicera, ligustrum, forsythia, cydonia and spiraea were chosen for the same reason.

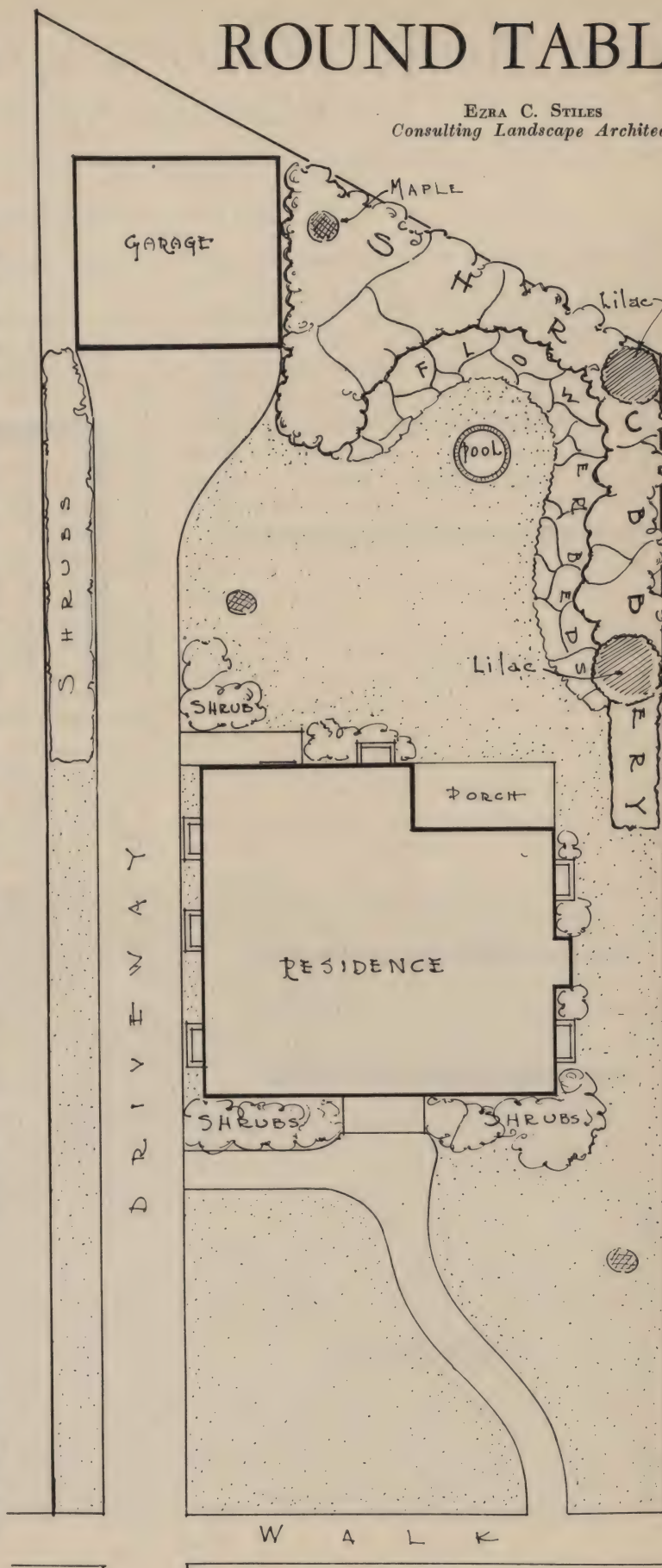
The shrubs and perennials were also selected with a view to their general hardiness; their ease of maintenance and their adaptability to the average small yard. The bricklined or concrete pool in the garden adds a pleasing note of formality to the landscape scheme.



LET us help you with your landscape problems! We are establishing a Landscape Question Box or — THE GARDENER'S ROUND TABLE, which is to be similar to our Decorative Service (see page 262) and you can help us by sending in your own particular problem—we want to discuss it with you and help you to solve it!

ROUND TABLE

EZRA C. STILES
Consulting Landscape Architect



Good Homes Deserve Good Stairways

Their General Design

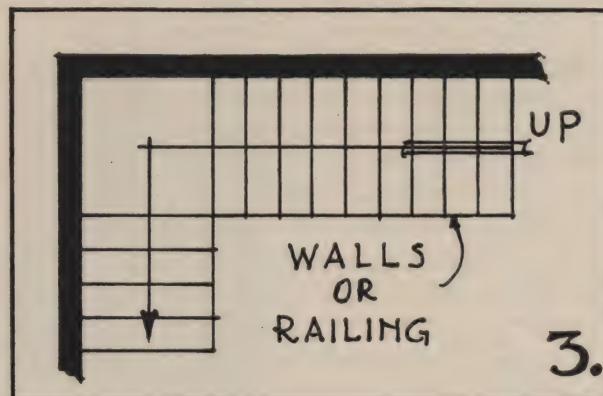
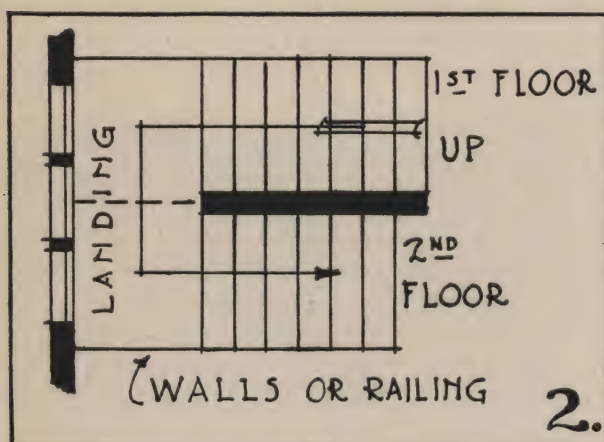
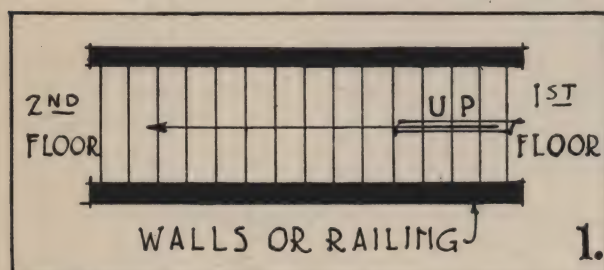
Here is Article No. 1 on a beginning series discussing Stairways. Next month: The Materials and Construction.

By D. J. C. PARSONS

OFTEN we hear it said "Somebody slipped when that stairway was put in," and the meaning should be taken figuratively, although it is quite possible somebody may "slip" in the literal sense of the word if the stairs are too steep or otherwise poorly designed. Stairs are one of the most, if not the most important consideration, when planning the home. The plan must be built around the stairway if an harmonious, convenient arrangement is to be secured. Rooms may be reduced in size, rooms may be omitted, but a stairway has certain minimum requirements as to size and head-room which have to be met in even the smallest cottage home.

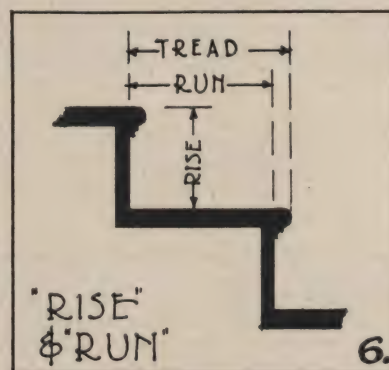
In Figure 1 the simplest form of stairway is shown. This type takes the least space and is the cheapest to construct. Figure 2 shows an excellent stair plan, one which is widely followed. The landing about half-way up provides a place for a momentary rest when ascending the stairs. The use of such a landing also offers a chance for pleasing architectural effects through the use of ornamental landing windows. Often this type of landing is

divided into two levels, as indicated by the dotted line. This is not a good thing to do, but is sometimes necessary where an additional step must be secured without taking more floor space. Figure 3

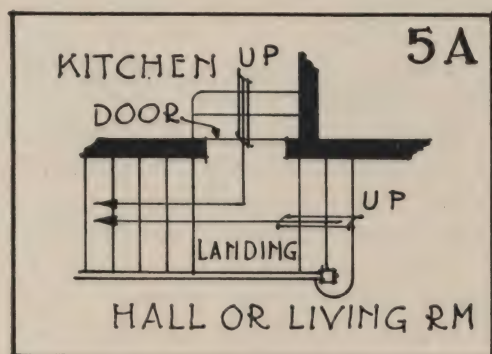


shows another arrangement with a square landing which forms the turning point. This arrangement is also greatly used. Figure 4 shows a stairway with "winders." These triangular shaped steps are an indication of poor planning and are banned by many building ordinances. The great objection to them is that at the point marked "A" there is a straight drop of about two and one-half feet. If one is at all careless in descending such stairs, accidents are very likely to occur. The only advantage in their use is a saving in space required for the stairway.

Circular stairs are sometimes used in residences, pretentious in character, for the effect, more than anything else. Their cost is considerably greater than for straight run stairs due to complicated construction. The treads of circular stairways should always have some width at the narrow end; one city ordinance requires eight inches. The center portion of the step should have a tread width equal to that of ordinary stairs for



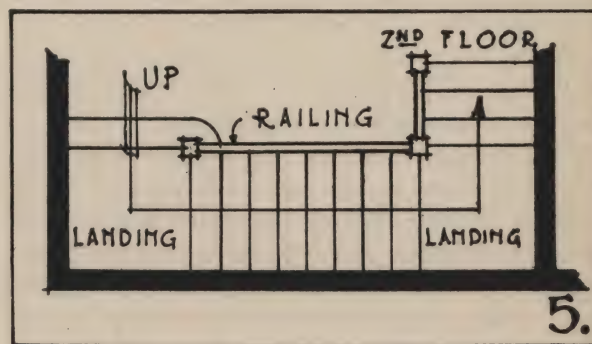
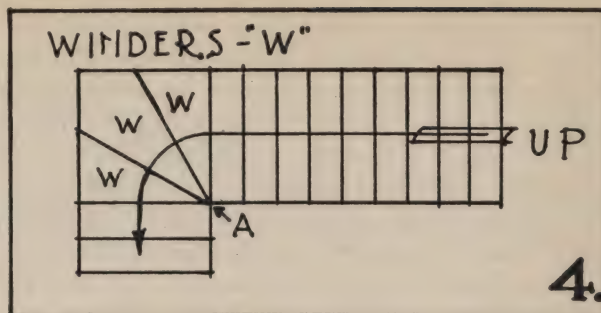
here is the point at which most of the walking is done. In the small home, circular stairs are impractical and too expensive, albeit good-looking.



Another very popular stairway plan is shown in Figure 5. Here two landings are used. Such a stairway is shown in the illustration at the bottom of this page. The arrangement, however, is reversed. This plan provides an opportunity to use an ornamental rail and newels with good effect. These features will be discussed in a later article.

Figure 5A shows an arrangement which has been used with great success. It provides convenient access to the second floor from the kitchen. The landing is usually about two feet above the main floor level.

In planning the stairway, the rise and run, Figure 6, are deciding factors as to space required and as to the pitch or slope of the stairs. The "run" is



different from the tread in that it represents the actual distance traveled horizontally when going up or down a stairway. Treads slightly overlap so that their width cannot be used in the calculation. "Rise" as the term implies, is the distance up or down which one travels at each step. The rise and run bear a certain definite relation to one another. One authority gives as a rule: Two risers plus one



Much of the charm of the Colonial home lies in its beautiful stairway

tread should equal from 24 to 25 inches, thus a step with a ten inch run and a seven inch rise is found satisfactory. If the rise is greater, the run must be reduced, so for a stairway in the small home where space is decidedly limited, a step with an eight inch run should also have a rise of about eight inches. It is better, however, to have a greater run and less rise. Take for example, a medium sized home with a ceiling height of eight and one-half feet (a very common dimension at the present time). If second floor joists are 2x10 inches, the total rise from first to second floor is 9 feet 6 inches or 114 inches. If fifteen risers are used, the rise will be $7\frac{3}{5}$ inches and a run of $9\frac{1}{2}$ inches will work out nicely with this and make a stairway which is easy to climb.

The run determines the length of floor space required. For the above mentioned stairway of 15 risers or 14 steps (there is always one less step than riser), each with a run of $9\frac{1}{2}$ inches, slightly more than eleven feet of space will be necessary if the plan shown in Figure 1 is followed. There is some space under such a stairway at one end which can be utilized, however, as a stairway is considerably above one's head where it approaches the second floor. Often this space is used for closet room.

The usual space-saving custom is to locate the basement stairs under the main staircase. Basement stairways with a landing at grade level which is connected with the outside by a door, are very desirable. This arrangement permits carrying ashes out from the basement without entering the kitchen and takes the place of an outside kitchen door. A grade stairway would work out well if placed beneath stairways in Figures 2, 3 and 5. The outside door should be so arranged as to be out of the way when open and not shut off access to either first floor or basement. There is this difficulty if a grade landing is placed in a straight run stairway.

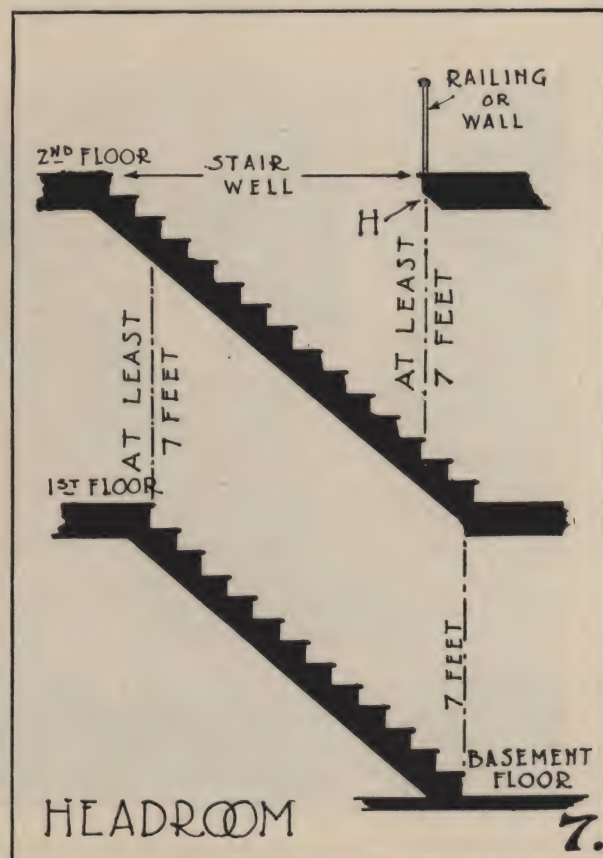
Headroom (Figure 6) is often cause for criticism of builder or architect by the owner. A man was once asked what he considered the most striking thing about a certain house; he immediately replied "the main stairway. I always bump my head on it when going down cellar." A clear height of seven feet, measured straight up from the very edge of the stair tread to underside of stairs above or to edge of the stair well, where there are no stairs above, will do in the majority of cases, but this should be a minimum allowance and a greater clearance for main stairs is just so much to the good. The illustration is drawn for a straight run stairway, but where landings are used, the headroom is figured the same way, as each landing is equivalent to a step.

The inexperienced contractor and even some architects are prone to economize on space as far

as stairways are concerned. A foot gained in the length of floor space utilized may result in a stairway which tall people will descend with heads bowed for self preservation and a stair which would simply ruin one's disposition when carrying objects such as, for example, bedsprings, up and down, just because the headroom is insufficient!

The edge of the floor can be cut away at an angle to give more headroom as shown in Figure 7—"H." Sometimes stairs run under closets and by making a raised ledge in the closet, better headroom is obtained. Another scheme to give greater clearance is to build a seat over the stairway. This is not objectionable in a bedroom and where there is a breakfast alcove in the kitchen the space under one seat may be utilized in like manner.

"How wide should the stairway be?" is often asked. While there is no exact rule it is safe to set three feet as the minimum for the small home. This will be found little enough, especially when carrying furniture up or down. A stairway with turns may well be three and a half feet in width. Some architects contend that a stair wider than three feet looks out of "scale" or proportion in the small or medium sized home, but convenience is certainly as important as appearance, and this reason does not seem sufficient to necessitate a cramped, inconvenient stairway. In June we will discuss the materials and construction of stairways.





The Breakfast Room

By CLARE GRANGE

EVERY modern home of any size boasts of a breakfast room. Even though it may be either just a nook or a room of more liberal dimensions, it is, nevertheless, of great consequence, since this is the place where the family assembles for the morning meal. And, even as the breakfast room is sometimes responsible in either making or marring the day, the obligation of the room itself rests in helping to start the day right by its reflection of a bright and cheery atmosphere. Upon rising in the morning, we all feel the urge and the need for sunshine or for anything that radiates light and cheer.

How many of us are apt to have that "how to start the day wrong" feeling when breakfast doesn't just exactly suit us, or perhaps when the sun fails to appear! Why not overcome a great deal of this, then, by effecting sunny colors in the decoration of this all-important room, within whose walls one's disposition is inclined to be so especially sensitive and reactionary?

Lightness and a feeling of airiness must, of necessity, be the keynote of such a room in order to insure its success. This thought should be uppermost in one's mind when plans are being drawn for the home, as well as when determining the interior decorations. For a breakfast room, an eastern or southern exposure is, above all things, to be desired; otherwise how can we, without the aid of the sun, produce that cheer which we crave

at this time of day? Sprightly chintz hangings combined with gayly painted furniture, against freshly colored walls, will produce the finished picture which is visualized and dreamed of by every home lover.

The breakfast room, for convenience, is usually built off the kitchen and, in many cases, just off the dining room. This saves many steps for the busy housewife in her preparation of the morning meal, since frequently some of the necessary dishes and articles needed, are kept in both the kitchen and dining room.

In the attractive little breakfast room shown on this page, we have a built-in corner cupboard that alone is a feature of which not all breakfast rooms can boast. Here can be stored the pretty little breakfast set of Wedgwood, or any other colorful ware that may have been selected to harmonize with the general color scheme. Here an English chintz has been used—gaily colored in many



A charming breakfast room in the small home

delightful shades such as yellow, burnt orange, green and mauve, and—with

touches of black on a maize background in a rather indistinct all-over figure—this piece of chintz is the keynote from which those colors to be used in the rest of the furnishings have been extracted. The wall is soft green, with a delicate border of morning glories in mauve, green and yellow, done by hand. The woodwork is carried out in the same green as that of the wall, using a maize-yellow in the back-

ground of the corner cupboard. The floor, in tile effect, is black with ivory, and the painted furniture, of black, striped in green and yellow, completes a most bewitching spot in which to have served one's

all means use yellow as the predominant color note of this room. Yellow—sunshine—gayety—brightness—all these go together! But take care that the yellow is not that undesirable shade of a dismal



Simplicity is the keynote of the decorative scheme used for this room in a Colonial home.

Yellow as the predominant color brings sunshine into this room with its Northern exposure.



morning meal. Fresh flowers will always provide a finishing touch and serve to make a room look informal and hospitable.

If you are one of the unfortunate housewives whose breakfast room happens to face the north, by

"mustard" yellow, for as soon as it becomes that, the shade will lose all of its sparkle and lightness and become very heavy and sad. If a room with a northern exposure has a great deal of light, this sunshine color may be of a pale yellow and delicate,



but as the room becomes darker (where there is less light) so should the yellow become stronger and more brilliant in proportion. The breakfast room at the bottom of left page is one in which yellow has been used to its very best advantage. The background of the walls with all the woodwork, casings, etc., are painted in a warm, maize-yellow, using a yellow of a few tones darker for the lattice-work effect and the stripings on the woodwork. The floor is of terra-cotta tile with an Oriental rug, in its characteristic soft tones of terra-cotta, green, black and camel, thrown over it. The green of the ferns, vines and plants is repeated in the color of the painted table and chairs. Window shades are of yellow and natural Austrian puff-shade cloth. A great deal of character is given to the room by the introduction of the black Chinese dinner gong and also by the application of black in the bird cage and jardiniere.

The room above it is treated in a very much more simple and unassuming manner. The simple Colonial set is of mahogany, while the hangings are of a check gingham in a blue-green and ivory. The walls and the woodwork are painted in a lovely old ivory, and the floor in a blue-green. Over the floor has been laid a Chinese rush rug in its natural color and flaunting a broad band of orange. The effective orange coloring is repeated in the tea-set, the candlesticks and the center-piece, while chairs are charm-

A strikingly vivid room done in red, black, ivory and green.

ingly emphasized by using the same check gingham for the pads.

A striking example of what can be produced by using vivid and intense contrasts is illustrated here



This fountain would be suitable in the breakfast room.

by the use of black, ivory, red and green. The woodwork and furniture is all done in that lovely old ivory shade, with stripings of black, while the hand-decorated panels are done in tones of ivory, green and red, with touches of black. The large black and ivory tile linoleum makes a wonderful foundation for this scheme. Freshly cut flowers in deep red add the human touch and finish to this remarkable and colorful room.

A fountain of much character is also shown herewith, which could be used so effectively in a room such as the one we have just described. There are delightful little electric fountains of all sizes and designs now on the



market. A foundation will add so much spirit and vivacity to an already gay little room!

From the quaint and typically reproduced maple suites of the Colonial home to the more formal and severe style of furnishings, perhaps in wrought iron, with glass or marble tops, appropriate for the more elaborate and palatial Spanish or Italian villa—all these are lovely. The fabrics which are interesting and harmonious for hangings in these homes come in equally as wide a range of types and textures. There are crisp and sparkling chintzes, glazed to enhance their gay colors; there are crashy linens blocked in lovely reds, blues and greens which are so reminiscent of old Spain and Italy.

A homey atmosphere has been produced in the furnishings of this simple breakfast room.

Fascinating details may be worked out in the planning of the breakfast room. It may be, for

instance, a small built-in nook to hold lovely and colorful china, or perhaps a corner cupboard for real utility purposes, or again, a hanging shelf for decorative objects such as odd bits of interesting ware. Flowers and plants, quite naturally, offer one of the most decorative and flexible elements that can be used in the make-up of a room which is to be always cheerful and sprightly. Whether graceful or sturdy, subtle or unique in color, flowers and greens can be so selected and so arranged that they will harmonize in character with any particular type of room and furnishings.



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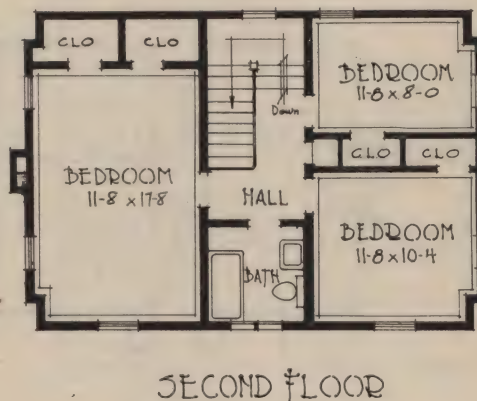
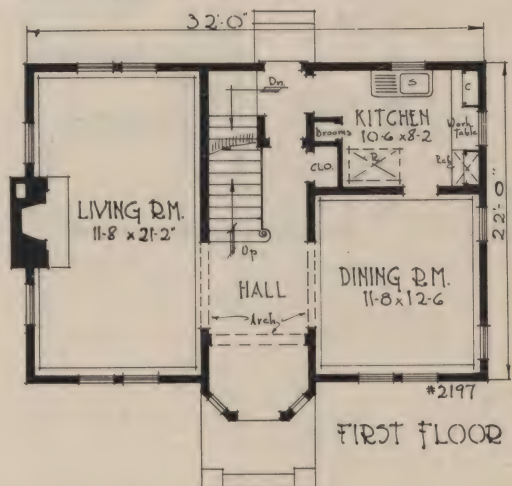
Classic Beauty in the Pure Georgian Entrance

For the patron who is especially fond of the Colonial in both its simpler and its more rococo forms, this little house should make a strong bid for favor. Basically, we have the simplicity of the Dutch Colonial; decoratively, we have more rococo lines of the Georgian.

There is the simple face brick base, the walls of wide lap siding, the roof of stained cedar shingles, a simple cottage-like chimney and the plain shutters characteristic of the Colonial everywhere.

Then there is the more formal classical expression so outstanding in the Georgian entrance. Characteristic of this is the pediment, the dentils and the lower cornice so elaborate with its many ornamental look-outs, extending across the entire front of the house.

Within is the customary Colonial interior arrangement of rooms, with the central hall straight through to the rear of the house. The tri-arched entrances inside are quite effective, and in keeping with the Colonial motif.





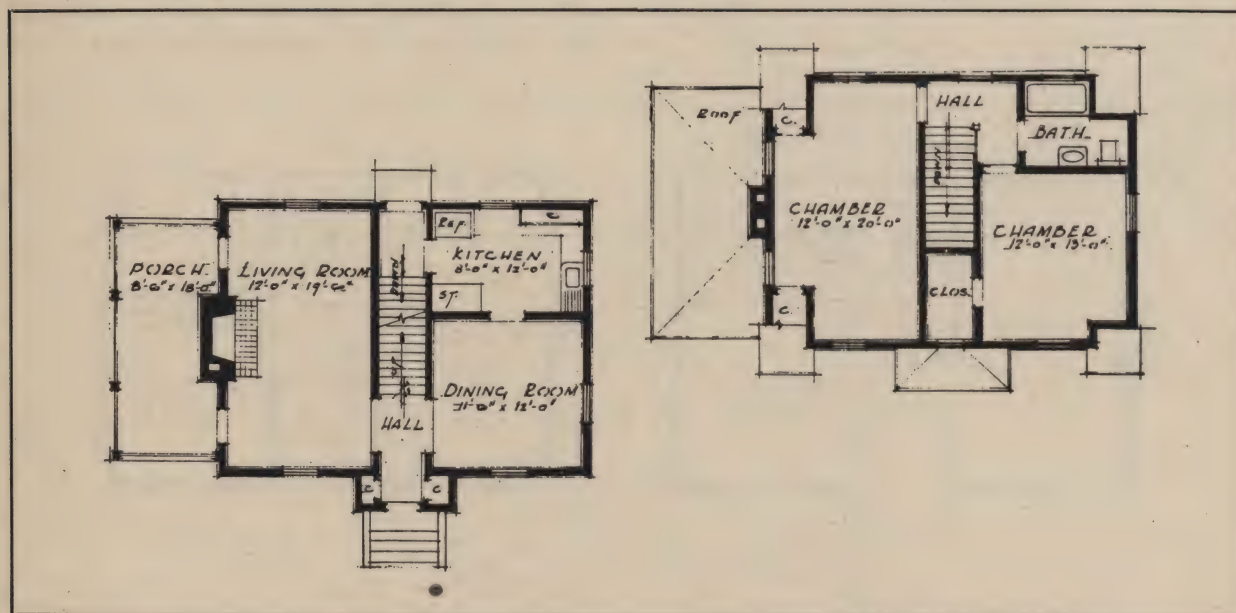
Jesse A. Barloga, Architect.

The Quaint Charm of Shingled Walls

Here is a truly cozy home that carries an inviting atmosphere of hospitality. It is pleasant and cheerful looking. Shingled walls usually do help a great deal in giving this desirable atmosphere to a house, and in this particular case, the entrance has much to do with it, for it is very novel and quaint in itself. Note the

flat roof above, the arched door with its dainty panes, and the entrance lamps on either side.

Louvred shutters and the well-built chimney add interest to the house. The large porch on the left side could readily be converted into a sun room. It would furnish a charming vista at the end of the living room.



Address READERS' SERVICE, KEITH'S BEAUTIFUL HOMES MAGAZINE, for further information.

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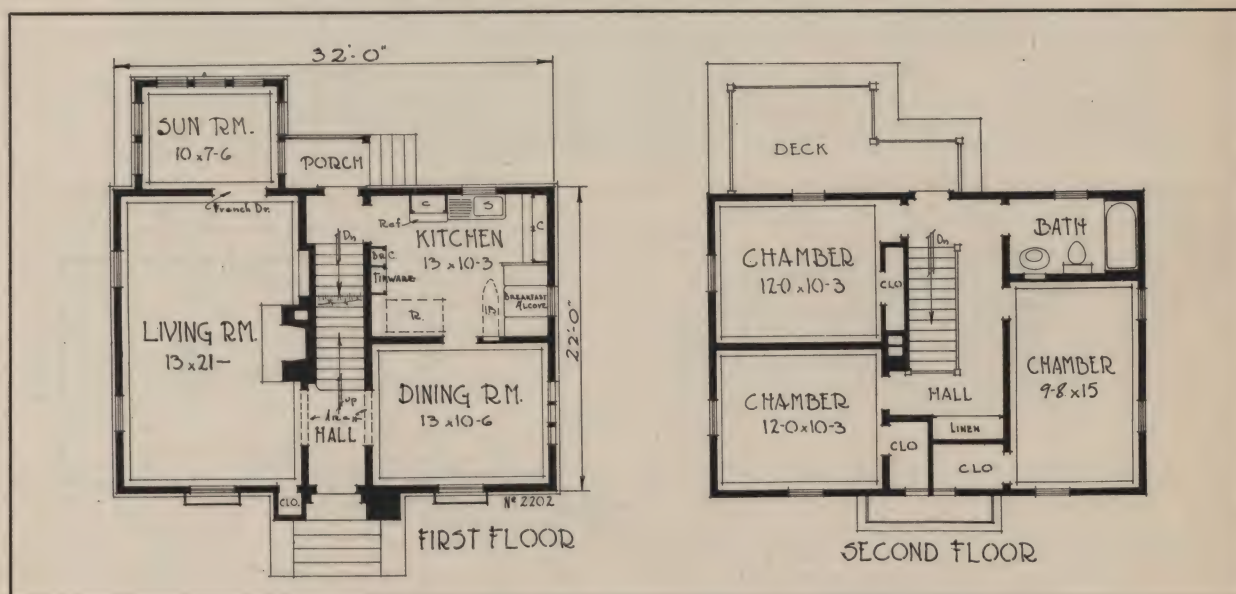
Picturesque Blending of Colonial and Italian

It is always interesting to note the ingenious way in which several types of architecture can be successfully blended. The upper half of this house appears Colonial, and the lower floor shows Italian trends. It is an economical house to build because of its straight, easy lines.

Frame walls, stuccoed, roof of cedar shingles

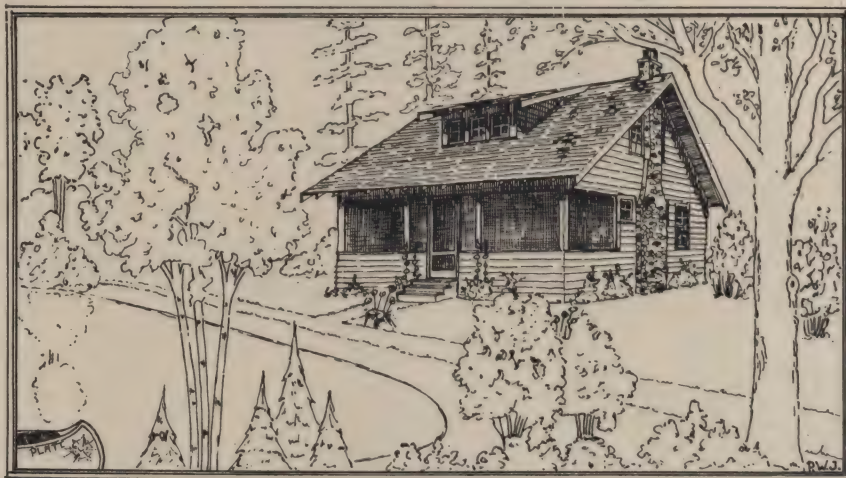
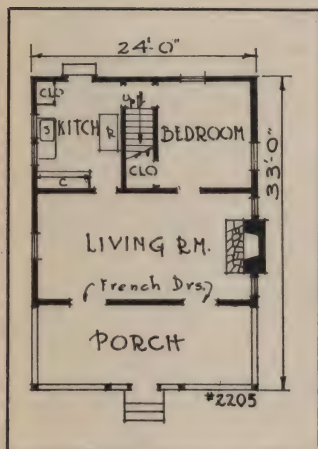
stained, brick for facing and entrance steps, and iron balcony and window grilles mark the prominent details.

Interior arrangement is planned around the central hall. Built-ins are the broom and tin-ware cabinets, electric refrigerator, ironing board, breakfast nook, and bookcase.



A-Gypsying in the Lakeside Cottage

By PATRICIA KENT



too much complexity—too much of civilization! It may be that he is so fortunate that he is financially able to build himself a veritable "Castle In The Woods," if he so desires, but these two small lakeside cottage plans are submitted for the person of average means, and of a naturally human desire to be "a-gypsying"—to return to the more simple life which man, by instinct, prefers.

Too frequently one sees the small lakeside cottage constructed, and I speak literally, of "a bit o' this and a bit o' that"—but here, if ever, should there be substantial enough buildings to insure health and comfort. Nothing is quite so disconcerting as being inside a cabin that is "leaky" when it rains and cold and bleak because the wind seems to persist in playing 'round the open chinks,

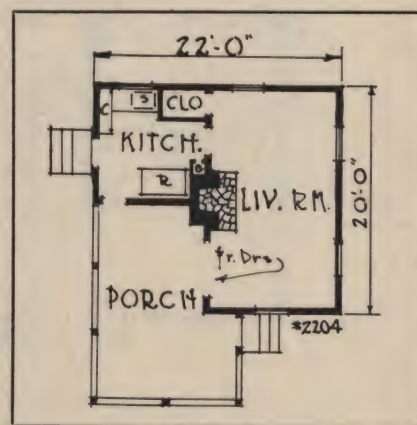
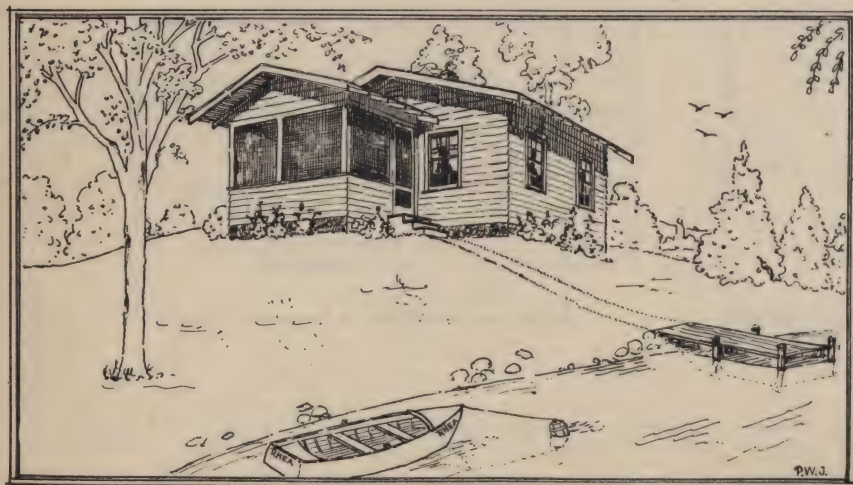
FORTUNATE, indeed, is he who can build for himself a haven from days of

which, in reality, should never have existed.

Primarily, the cottages should be set on concrete piers or some such very substantial construction. A concrete foundation faced with cobblestone, would add much to the good appearance of the exterior. Chimneys and fireplaces, of course, both exterior and interior, should be in a rustic note. The two cabins illustrated both have cobblestone fireplaces and chimneys, of fairly good size.

Drop siding or some other type of tongued and grooved siding is best for the walls; wood shingles, composition shingles or composition roofing is best for the roof; flooring may be of softwood, fir or pine, but should preferably be of edge-grain softwood, so that any discomfort or danger of splinters may be avoided.

The appealing cottage design presented above has space on its second floor for two additional rooms. This would make quite a roomy and pretentious lakeside cabin.



Nothing is more joyful in summer time than the modest lakeside cabin.



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ANSWERS TO QUESTIONS ON INTERIOR DECORATION.

Editor's Note—Answers to questions relating to interior decoration and furnishing, color schemes, floor coverings, will be given through these columns (free of charge) in the order received.

To subscribers desiring quick service by mail, a nominal charge of one dollar is made and where samples of wall paper, curtain and drape materials are desired with price, from which selection of patterns may be made, a fee of two dollars per room or five dollars for entire house is asked.

QUESTION: Just being a new subscriber, I have only had one copy of your magazine, but I was at once attracted to the interior decoration services you offer your readers.

Our rooms are small: living and dining rooms approximately 10 or 11 by 12 feet; bedrooms and kitchen are smaller. The living room has a fireplace and built-in book-cases along one side. The woodwork in all rooms is natural oak, floors maple and walls of rough finished white plaster.

Is a solid color rug better than a two-toned one in a small room? Please suggest color scheme for rugs and draperies considering the northeastern (shaded by porch) exposure and consequent darkness of living room. We have an upright piano and are interested in a davenport bed of some kind. We fear that over-stuffed furniture will appear to crowd the room—what would you suggest? Are the linoleum rugs so widely advertised in good taste for dining and bed rooms? I am considering them because they are so easily kept clean when there are small children in the family. What colors for the dining room, which has sunny eastern windows and opens from the living room?

ANSWER: J. R. B.—
Madison, Wisconsin

It just pleases us all over, to hear from such a brand new subscriber, and to have that subscriber so interested in our sincere attempts to be of help to her! Now, to follow your questions through, as you have so logically put them, we want to say this: You ask about a solid color rug and a two-tone one. To this we would reply that either a solid color rug or an *indistinct* two-tone design would be good for your living room and dining room. The two-tone rugs are more satisfactory inasmuch as they are very much easier to take care of—they do not show foot-prints, etc., as easily as do the plain rugs and

they give much the same effect in the decorative scheme of your room.

You ask for color scheme for rugs and draperies for your living room, slightly darkened as it is, considering the northeastern exposure. You can have a lovely living room! Dress it up in those warm and soft shades of rose-taupe. Have your rugs in warm rose-taupe and the draperies in rose, gold, and blue, with rose predominating in them. The same colors may then be repeated in furniture coverings, lamp shades and other occasional accessories. Imagine what a bright, cheery and cozy room you would have with

You are afraid that over-stuffed furniture would crowd the room. You are entirely right about overcrowding a room—there is nothing so distasteful, and really good taste never chooses bulky dimensions of any kind. However, we think that your problem here can very easily be solved, as davenport beds can now be purchased which are of quite markedly slender construction. One—not overly large piece of this kind will not be too large for your room. A good-looking day bed will also answer your problem successfully.

In regard to your questions about linoleum rugs and their use in the dining room, our thought is that these linoleums are very cold unless you throw a few small occasional rugs over the floor here and there—this is especially true when linoleum is being used for a bedroom. We think the linoleum would work out beautifully in your dining room, provided you use a color scheme something like this—warm and colorful: Terra cotta tile linoleum for the floor and then colorful draperies of cretonne, with rusts and greens predominating in these cretonnes. Don't you think that would be gay and attractive?

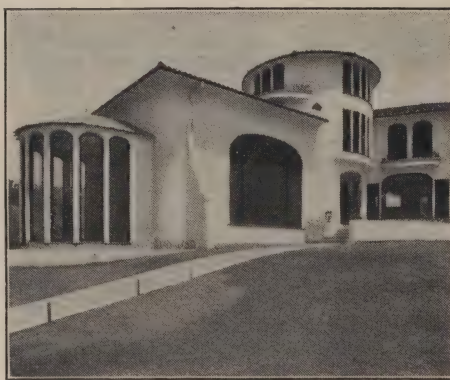
Draperies for bedrooms with western exposure? They should, by all means, be colorful, and draperies in bedrooms of the small home should always be in

INSIDE THE HOUSE

chintzes, etc. At least, they have been known to always prove to be the most satisfactory. Chintz hangings produce a cheerfulness and a simplicity that is the most important factor of all in any small home. If we can help you further—please call on us!

Question: Our home was built when mission finish and furniture were popular and our living room and hall were connected by sliding doros. We have built-in bookcases, open fireplace—all in mission woodwork finish. Our living room, as it is, contains black iron andirons, mantel of mission wood, table and desk in mission style, and easy chair, two rockers and the couch in mission with leather cushions. In the latter four pieces the leather has worn badly and, moreover, we are tired of these pieces. Last year I added two over-stuffed chairs in tapestry to harmonize with the mulberry hangings. Please advise me what kind of couch or settee and chairs would "fit in" this room. Would you advise abolishing *all* mission furniture, or could I retain the desk and table and get other new pieces? What kind of woodwork could I have, when my present woodwork is oak of such beautiful grain and finish that I haven't the heart to cover it with paint? The moulding is dropped fourteen or more inches—would you advise raising it to the ceiling, removing it altogether, or using paper binding?

ANSWER: J. P. S.— We think you should begin with a definite color and design scheme in mind, and work out from that; for instance, you already have mulberry hangings in your living room, as well as two over-stuffed tapestry chairs to harmonize with those mulberry drapes. Then, in place of the mission and leather couch which you say you are tired of, we would purchase a davenport — not an overly large one, which is covered in a mulberry velour or mohair to match your draperies, or else in a tapestry to match the chairs and still harmonize with the mulberry draperies. Thus, we have a davenport, two chairs and draperies—all to match. A good beginning— isn't it? We would purchase a desk and table. The choice of the design is up to you, of course, but our suggestion would be a gate-leg table (small size) and a console desk, or cabinet desk, which are so smart at the present time. They have space for books at the top of the console, and some of these desks can be purchased to close up entirely, looking just like a cabinet from the exterior. These pieces we would buy of either a mahogany or a walnut finish—both woods harmonizing beautifully with mulberry color (the choice of the wood is entirely a matter of which wood you yourself prefer.) Besides these purchases, we would buy a small, low coffee table to place before your davenport, at one end—so that when friends drop in of an evening or



In a \$250,000 House What Floors Would You Expect?

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INSIDE THE HOUSE

afternoon, it is a very simple thing to serve either tea or coffee from this low, flat table. This occasional table should, of course, be in whatever wood you decide upon for your other pieces. Then, if necessary to fill out your room, we suggest purchasing two small chairs, upright, of the same wood, to place wherever needed. A pair of them to match each other, are desirable.

If you really want to retain the two straight chairs of mission, we would advise that you have them sand-papered, and a dull walnut finish applied (or mahogany, depending upon the wood you choose) and then putting slip-covers on them, the covers to be in some gay chintz or cretonne, matching the mulberry note of color in your room.

Then, in regard to the finish of the woodwork in the living room, we do not blame you for not wanting to paint it. Instead, we would suggest that you have it rubbed down, sand-papered, and then a dull finish applied to it—a dull stain. This would not cover up the beautiful grain of the wood, and at the same time, you would have a lovely color of wood that would harmonize perfectly with the dull furniture pieces suggested, and a dull finish woodwork looks beautiful with mulberry hangings.

Then, you inquire about the moulding for hanging pictures on. The moulding hung low (14 inches or so) from the ceiling is out-of-date, as you said, and we would suggest that you raise the moulding to the angle between the ceiling and the wall. The mouldings of the present day should be narrow—and not too showy—just enough to drop the picture cords from. If you have any more questions that bother you—let us be of assistance!

Question: We would like some help through your Answers Department. We are building a small Colonial house with dining and living rooms as one ell-shaped room, with only a suggestion of a plaster arch across the ceiling. Will the draperies have to be the same in both rooms? I would prefer having the drapes in the living room come only to top of baseboard—will this be correct? The windows on either side of fireplace are somewhat smaller than others, but they are check-rail windows. Shall I use drapes on just one side or on both sides of these and do they need to be as long as the others? In the dining room, my buffet will have to be placed beneath the windows (three in a row) and do these draperies need to come below the window sill?

What color tint would be best on walls of living room, dining room and only the two bedrooms? The rear bedroom has windows (8 in all) on

three sides. These are short, check-rail windows and I've wondered if plain white dotted Swiss in ruffled tie-backs wouldn't be best? Our living room (13x9) is to contain piano, radio, over-stuffed davenport and chair, window rocker and two floor lamps, so to conserve space, I have thought of using two small occasional tables and a spinet desk in place of the larger tables. Will two floor lamps, a table lamp, one cluster from ceiling and wall lights directly between the two rooms be enough light for living room?

ANSWER: C. L. —

La Grange, Oregon

Your Colonial home sounds most interesting and we are hoping our replies will be entirely satisfactory to you.

In the combination of living and dining room, such as you have, the draperies would undoubtedly be more attractive if the ones for both rooms are done in the same material. A smart chintz or cretonne in gay colors for hangings would produce the livable room which is so essential for a successful Colonial interior. By the way, speaking of chintz, did you see the article on Chintzes in our April issue of the magazine? Draperies, when properly hung, should hang either to the floor or to the window apron. The floor length is really the most desirable. The windows which you speak of on either side of the fireplace, should be treated individually with a pair of draperies hung to the floor, unless they are less than three feet in length, and in that case the sill length of draperies is proper.

The wall tone in the living room and dining room would be most pleasing if it is done in a soft, putty color, in order to have it tone in with the old ivory woodwork. If the bedrooms are to be done in the tints, a soft green would be lovely for a southern exposure room, and a delicate pink for a colder room on the north side.

The ruffled Swiss curtains are always dainty and desirable, and are certainly very practicable for bedrooms.

With the central cluster fixture and the wall brackets between the two rooms, we would think that you were having ample lighting. We like the pieces which you have already selected for your living room, and you can arrange most interesting and cozy groupings of furniture, which is, after all, the best way to decorate a living room. It is so much simpler to entertain one's guests in groups like that. The occasional tables of which you speak are very much more practical than the larger tables unless your room is exceedingly large and yours is not. The small table, arranged with several pieces of furniture, is always much more useable than is the larger table.

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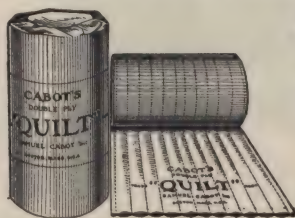
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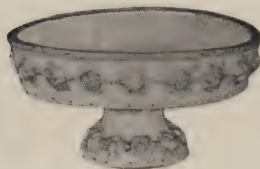
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Practical Recipes for Everyday Use

By BETTY BENTON



NOW is the time of year when we can have our fill of this most delightful of deserts and while there are strawberry shortcakes and strawberry shortcakes, the one that goes to the right spot is the one such as our mothers and grandmothers made before us.

Strawberry Short Cake

To make it according to tradition:

Sift together into a large mixing bowl four cups flour, once sifted, one-half teaspoon salt and a tablespoon sugar. Chop in three large tablespoons of butter. Dissolve a level teaspoon of soda in a little luke-



Fit for a King!

warm water, and add to a large cupful of sour cream, or rich sour milk. Add also a well-beaten egg. Mix with a flexible knife into a dough soft enough to roll easily. The dough must not be handled more than is necessary. Roll lightly and quickly into two rather thin sheets. Bake in well-greased round tins, one sheet on top of the other, the first one well brushed with melted butter. Bake in a hot oven. When done, separate and cover the lower half with a thick layer of strawberries, crushed and sweetened. Place the second cake on top and cover with whole berries. Dust with powdered sugar and served with whipped cream.

Another bit of pastry which is always appreciated and is good the year 'round,

LEMON PIE

1 cup flour
2 tbsp. lard

3 tbsp. ice water
½ tsp. salt

Cream lard, flour and salt together thoroughly with a fork; add the water quickly. Roll out and bake in a quick oven. Then for the filling, which is prepared as follows:

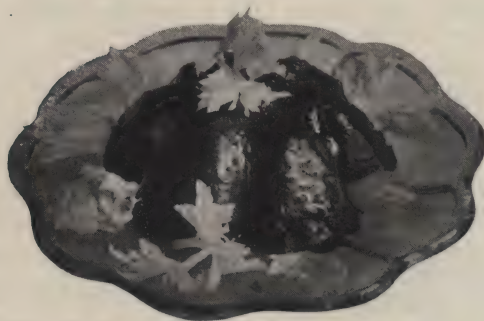
1½ cup of sugar
2 eggs (yolks only)
2 cups boiling water
Juice of 2 large lemons

2 rounded tbsps. of corn-
starch
Pinch of salt

Mix the cornstarch and sugar; mix the lemon juice and yolks; combine the two. Pour the boiling water over the mixture and cook until thick, stirring constantly. After both crust and filling are cool, fill the crust and make a meringue of the whites of the two eggs with two tablespoons of sugar and a little lemon juice. Put it in the oven and brown slightly.

Have you ever eaten:

CHERRY CRANBERRIES



Cherry Cranberries Arranged in a Mold

Are made by picking over and washing one quart of cranberries. Add one-fourth cup of water, cover, and cook for about five minutes or until the skins

burst and pop. Then place the fruit in a shallow pan, sprinkling over two cups sugar. Cover closely and place in rather slow oven and let bake until cranberries are thick and clear, and resemble candied cherries. This is delicious to use with chicken, turkey; in fact, any kind of fowl or meat, either cold or hot.

Several vegetable dishes have come to mind and we are glad to give these recipes to our readers.

BAKED STUFFED EGG PLANT

Any egg plant will "go farther," taste better and give more nutriment when it is baked than when it is fried. Cut the egg plant in half, lengthwise. Scoop out, leaving a quarter-inch shell. Chop up the egg plant content and add equal parts of chopped ham and toasted bread crumbs. Add salt, pepper and butter. Stuff each shell, rounding it over on top. Sprinkle with cracker-crumbs, add a dab of butter and bake.

Another prime favorite, perhaps even more of a favorite, is:

BAKED STUFFED TOMATOES



Use firm, ripe tomatoes. Scoop out without breaking the outside skin. Fill with cooked chicken, cut fine and mixed with a dozen chopped mushrooms and two heaping tablespoons of fine bread crumbs, seasoned with chopped parsley and a tablespoon of melted butter. Bake half an hour, basting occasionally with melted butter. This makes an excellent and tasty luncheon dish.

SCALLOPED WHAT NOT

An economical and tasty way to fix "left-overs" for lunch or for supper, is to scallop in a baking dish or in ramekins. Cut meat, fowl or fish into small pieces; do not grind. Alternate in layers with bread or cracker-crumbs, add butter, gravy or stock and brown in oven.

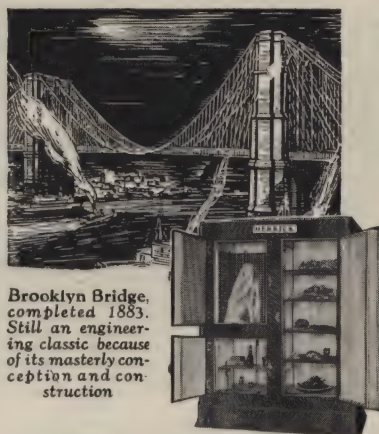
Cloves, used so much in flavoring food, are the dried flower buds of an evergreen tree which grows in tropical countries.



The Table Chat Editor will welcome all inquiries and suggestions from the Department's friends and readers. Address Betty Benton, Table Chat Editor, Keith's Beautiful Homes Magazine.

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Lighting the Living Room

This is the First of our Series of Five Articles on Home Lighting. In June, Ideal Illumination for Dining Rooms and Breakfast Nooks will be discussed.

WERE the mythical Aladdin's lamp within the reach of Mrs. Average Homemaker, what more could she ask than a simple, controllable, decorative medium to weave her own patterns, set her own stage, indulge her own moods! And truly, she has it, though not by rubbing a lamp, but ever so much more assuredly by merely pressing a switch. To our grandmothers unthinkable magic, ourselves — we have light for a song!

To our living room we give more serious thought perhaps than to any other single room in the home, as we should indeed, for this room must

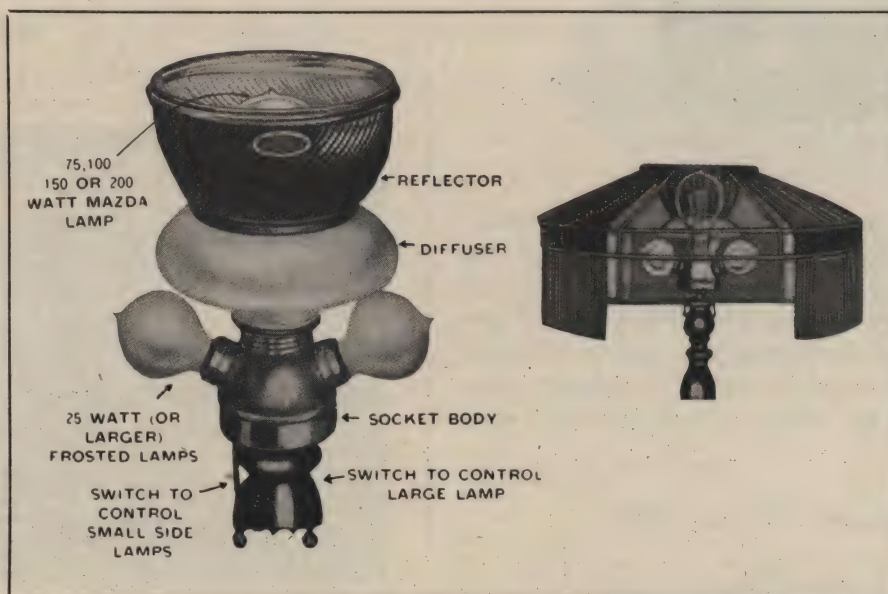
meet demands which range from those of a quiet reading atmosphere to the brilliance of the social occasion, between which are all the moods incidental to this everyday business of living.

What matter if we lavish time and thought and a goodly portion of the family budget on lovely drapes, good furniture, our favorite pictures, a relic or two, if by omitting the proper lighting effect, these furnishings fade into insignificance? Infinitely better to give that final touch the right kind of a light, properly placed—the light source itself a bit of furnishing invaluable to the general scheme.

There are times when it is desirable to flood the

room with light; times when card tables are set or when a group of people are chatting or the younger family members entertain at dancing. No type of lighting has proved so successful as the overhead light for a flood effect. We may, however, use a variety of light sources with equal success. There is the type

of drop fixture which, through a diffusing glass, permits a small quantity of light to escape downward, the remainder of the light from concealed bulbs being reflected to the ceiling and thence to the entire room. This type gives a pleasant comfortable, livable light and



eliminates harsh shadows. Its effect is dependent upon the wattage of the lamps supplied and also upon the color of the ceiling, the lighter colors reflecting a higher percentage of light. Where the *quality* of light is a major consideration, this type is excellent.

There are other types which are more decorative. The shower fixture accommodating four or five lights of 40—50—60 watts are available in good designs and add a real note to the decorative scheme. Unfortunately, for a long time the design of most of these was such that it was not possible to shade the lamp itself, but this condition is rapidly being overcome as the importance of the lamp shade, both for its aesthetic

value and for its ability to eliminate the glare of the lamp filament, impresses itself upon the public mind. Two overhead light sources are sometimes desirable in a room which is particularly long, keeping said light source well up to the ceiling. Dropping the fixture too low interrupts our line of vision and gives the effect of cutting the room in half. On the other hand, hanging it nearer the ceiling permits a lovely ceiling expanse and makes for spaciousness.

In keeping with our quiet moods, we find another



type of light—*An even diffusion of light.* ing peculiarly adapting it—self. This is the wall or bracket light. Placed at an agreeable height, these lights, when properly shaded, add a very distinctive note to the decorative scheme. An attempt has been made to provide these in sufficient number to give rather an even distribution of light around the room, thereby eliminating the necessity of the overhead light for the flood effect. This is rather hazardous. Unless very carefully handled, an abundance of side lights are bound to interfere with valuable picture spaces, besides jeopardizing furniture arrangement. Again they do not look well when crowded too near a doorway or window, for an important part of their beauty is the soft circle of surrounding light and the consequent shadows.

On the other hand, given the proper spacing, they may enhance a window value, considering the draped window and harmonizing shaded lamps as a balanced unit, forming a very attractive background for a group of furniture. In the same way a pair of bracket lights may be placed to accommodate a favorite picture or tapestry, permitting its full enjoyment, but bringing out the lovely natural colors at night.

How easy it is to add interest to the fireplace arrangement by the ingenious use of lamps! This treatment of course is largely a matter of personal taste and depends upon the design and scale of the fireplace. Frequently in the smaller home, a pair of bracket lights are used only over the fireplace, focusing attention at the hearth. One may escape the possibility of monotony however by supplying the mantel with two

Cont. on page 274



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The Kitchen

By WAYNE F. KELLY

THE kitchen, when planning the home, usually receives more thought in arrangement than any of the other rooms. The new developments in kitchen arrangements have also added some complications.

In planning the kitchen layout it is essential to know something of the size of regular kitchen fixtures. For instance—the apron or roll rim sinks are made in regular lengths of 42½ inches, 48½ inches, 52½ inches, 60½ inches and 74½ inches. The widths are usually 20 inches and in some cases 22 inches. These measures are essential in planning your wall space for cupboards, stove, etc. Too often other fixtures and cupboards absorb the wall space and an indefinite space is left for the plumbing fixtures. In many cases the cupboards are built out over the sink, which should be avoided if possible.

Wall space and plenty of cupboard space are sometimes rather hard to work out because of the many necessities in the kitchen. Adding the breakfast room complicates matters to some extent also. At times, additional wall space can be added by pulling the breakfast room into the main kitchen, whereas you lose wall space in moving the breakfast nook outside of the main walls. The house work is lightened to quite an extent by the proper

fixtures and labor saving appliances in the kitchen.

With the new electrical appliances now offered, the kitchen problem becomes very interesting. Your particular attention should be called to the electric sinks or dish-washers, as one of the very latest improvements for a kitchen sink. The electric dishwasher has real proven merit; not only will it wash the dishes, but dry them as well and adds much to the beauty of the kitchen.

The tile work adds greatly to the appearance and pleasure of a kitchen. Quite often a good space is available where a flat rim sink can be used and an

extremely fine shelf tiled in, provides a combination kitchen table and sink with drainboards. This will eliminate the use of a kitchen table and save some space. Good cupboard space is also available under the tiling.

It is impractical to close up the space under the sink and in most of the larger cities the City Ordinance will prohibit so doing, as this space should be accessible and open for ventilation.

The old style sink with separate back has been much improved by casting this sink and back in one piece. In doing this, the ever "dirt catching" joint between the sink and back has been eliminated. This adds beauty



Joy in Dish Washing.

study of these arrangements and the placing of the

sink and back has been eliminated. This adds beauty



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and perfection to the fixture. At present a good variety of type, such as the flat rim sink, rolling rim or the apron sink in several different sizes, as well as corner patterns, either left or right hand, and the double drainboards, are offered for your choice.

Where possible a wall hung lavatory will add much to the convenience of the house wife. In the butler's pantry the double compartment metal sinks have become very popular, especially in caring for cut glass and the very fine china.

To have good light at the kitchen sink is very essential, for it is quite unpleasant to stand or work at a sink for any length of time with only a blank wall to look at. The important feature, however, is to have good light at your work.

Much can be said on the different fittings that go with the fixtures. The combination swing spout faucet adds much to the convenience of the sink and at a small additional cost. The newer sinks, especially the electric dishwashers, are deeper and usually provided with a combination faucet with spray attachment. The pop-up waste also gives one a chance to do light washing of clothes in this fixture since the waste can be closed tight allowing the water to stand in the sink portion. This also is convenient in cleaning vegetables or in doing other household work.

In most kitchens, the drudgery of dishwashing is a most dreaded task, which is being eliminated by the introduction of the Electric Sink. This type of sink brings with it a far greater degree of sanitation than can possibly be attained by the use of the dish pan and hand dishwashing. While a dish may be polished until it looks clean, it can still carry the germs which cause influenza, typhoid, colds and other diseases, while with the use of the Dishwasher, boiling water can be used, which will positively kill off this bacteria on dishes. Since the boiling water can be used in this type of dishwasher, it practically eliminates the use of the drying cloth, which is also rather unsanitary, if we are really to consider the technical point of sanitation.

It may seem that the initial cost of an electric sink or dishwasher of quality may be high, but the cost of

Cont. on page 274



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The Importance of Good Construction in Wood Window Frames

By DONALD WILSON

MOST people in building a home take window frames for granted and do not investigate these important units as they do the other materials. The endurance and appearance of walls of wood, brick or stucco are compared. But seldom is the importance of good window and door frames considered.

Window and door frames must bear the brunt of the weather and time. They might be compared with the human stomach. As long as each functions properly, we hardly know we have them. But just as the stomach can ruin our health, so can window and door frames destroy the comfort of our homes.

Windows are designed to admit the outside cheerfulness—the air and sunshine. If windows stick and cannot be opened, one of the functions is lost. Windows often stick if the frames are not accurately constructed or if the frame becomes warped or sprung.

Windows should run easily and smoothly. To accomplish this the frames must be accurate and of a material not affected by the weather, or that will become sprung.

The second important function of windows and doors is to keep out undesirable weather—cold, wind, rain and snow. It is estimated that under average conditions 45% of the heat loss in the home is through and about the exterior doors and windows. Windows and doors are also vulnerable points for the entrance of cold outside air.

The more of the heated air that can be kept in and the more of the cold air that can be kept out, the less is the fuel consumption and the greater the home comfort. So it is that window and door frames are of vital importance in reducing the expense of heating and keeping a home comfortable.

Frames not accurately made or made of a material that does not "stay put" also allow moisture from snow or rain to seep through and stain the draperies and wall paper.

Window and door frames are built permanently into the home and it is difficult and expensive to re-

place them if decay or poor construction cause repairs. To give complete service, frames must be of a material that will last as long as the house.

First then, the material used for the frame is im-



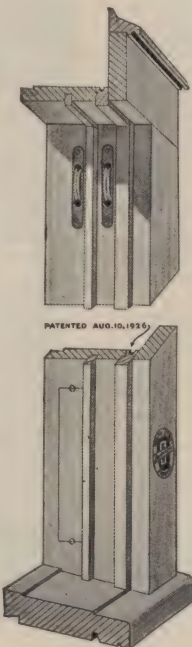
portant. In order to avoid repairs the material must endure. The parts exposed to the weather must resist snow, rain and sun. They must withstand time and the elements without rusting, decaying or rotting.

Genuine White Pine is one wood that has demonstrated its ability to withstand the ravages of time and the elements in the nation's oldest standing homes. It is known as the wood that "stays put," it rarely warps or shrinks. If the frame is accurately made of this wood it will stay accurate until the house falls. It will not open up at the joints to admit cold air and rain into the home.

All outside parts of window or door frames—head casing, side casings and sill — should be of a material like genuine white pine that will stand exposure to the weather. The inside parts need not be of this wood. Head jambs, side jambs and parting strips are often of pondosa pine. This wood has a harder texture than genuine white pine and it withstands the friction of window operation better.

Pulleys and sash balancers should be of a good grade material. They should run easily and be as near noiseless as possible to avoid the annoyance of shrieking windows.

Cont. on page 273



Sectional view of a standard window frame.

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The second important point to look for is accurate construction. To obtain maximum weathertightness each part must fit perfectly so that every joint is tight. This requires the finest milling and production.

The old way was to make frames by hand, piece by piece. It was slow, usually inaccurate, expensive and wasteful of lumber. In 1904 the first manufacturer started to specialize in window and door frames. It is only in the last few years that others have entered this field.

The modern method of these specialists is to produce frames with special machines and skilled workmen. The machines can be adjusted to minute accuracy and the milling is smooth and exact. Everything possible is done at most of the factories to save time on the construction job. Every part fits perfectly and some frames can be put up in ten minutes.

These standard or stock knock-down frames, as they are called, are often available in several hundred sizes. They are usually made for every wall construction whether frame, brick veneer, stucco or masonry and for both double hung and casement windows.

Variations are usually possible in the casings, head caps and other parts so that most any requirement can be filled by the lumber dealer with a stock of standard frames. They are simple in design so that they harmonize with every style of home architecture.

The large frame manufacturer buys in large quantities and can obtain good lumber at low prices. Large volume production scientifically eliminates waste. Small pieces of lumber not used in the frame are often sold as by-products to other industries. One manufacturer even sells the knotty portions as kindling. That is why virtually clear lumber can be used in the finished frame at a low cost. It can be truthfully said of the largest frame manufacturers that specialized quantity production creates a uniform product of high quality material and workmanship at a low price.

Some of these frame specialists are continually studying frame construction to make them more serviceable to the home owner. Special features have been originated through this study which help to keep out the weather.

Cont. on page 274

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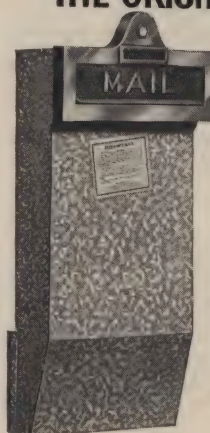
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Cont. from page 273

To obtain the utmost in home comfort, the window and door frames must be accurately made and designed to prevent unwelcome weather entering and the parts exposed to the weather must withstand the ravages of time and the elements.

If window and door frames are not carefully selected, you never know when you will have trouble with them. When it comes, it seems like tearing down the house to repair them. To replace frames means having gaping holes or having the window openings closed up until the work is completed. It is really expensive and very uncomfortable. That is the time when people realize the importance of good window frames.

Lighting the Living Room

Cont. from page 269

single convenience outlets, this arrangement permitting the use of electrified candelabra, colorful vases in which may be wired a low wattage lamp, torchiers and unlimited other decorative objects.

By no means, must one adhere to perfect symmetry by placing pairs of lamps opposite, for a balance of light distribution which is *felt* rather than *seen* is far more interesting. It is well to plan panels or other features before the wiring is begun so that a poorly placed bracket light will not impair the decorative scheme. By placing the side lights or groups of side lights on switch control at the main entrance, one has access to any desired decorative atmosphere upon entering the room.

It must be remembered that bracket lights are for a subdued effect only and the wattage of the accompanying lamps should be kept as low as possible—never to exceed 25 watts. The new inside frosted lamps adapt themselves nicely to this type of lighting since they soften the surrounding shadows. One may give warmth to an otherwise cold room by using a lamp which is tinted. Only the delicate tints, however, are livable and even these must be shaded, the type of shade or shield depending upon the bracket design. So much for the bracket light; it is dignified, ornamental.

The widespread popularity of the portable lamp is surely justified in its adaptability to every conceivable purpose, for by means of clever devising of concealed reflectors and diffusing media, one may have several intensities and qualities of light itself and the shade may be an integral part of a particular furniture group. Their placement is largely governed by utilitarian demand except where the necessity for color or animation is evident, and here a lamp may be used which is ornamental only. This placement is dependant solely upon grouping of furniture, such a group determining whether it be a table lamp, bridge or floor lamp. In any case, the distribution of light should be such as to be comfortable for one who is seated to read or sew, and the light shade of a shape which will obscure the lamp filament from the line of vision.

The device pictured may be attached to any standard lamp. The cup shaped reflector containing a high wattage lamp sends the light to the ceiling from where it is distributed to the room, the same principle as the ceiling device. It is this type of portable lamp which makes the elimination of an overhead light possible in some instances. Too much care cannot be given to the adequate supplying of convenience outlets. At least every twelve or fifteen feet of wall space should have its duplex outlet—the baseboard being the best location for these in the living room.

Besides these, are countless other ways of using light to adorn a room. A figurine may bathe in a pool of light in her niche in the wall, a stained glass pane in a French door arrangement may be illuminated, a bit of old pottery or a delicate vase may conceal a tiny bulb, a calcite bowl on a high standard may emit a flood of soap bubble consistency!

Because of its expressive power and its flexibility, clever hostesses are quick to adopt light for decoration. Frequently, for daytime festivities, shades are drawn and the entire scheme is a medley of lights and shadows. In this way it is possible to *shift the center of interest* in a single room, say from a fireplace group to perhaps an equally effective tea table group or again to a setting of light for a colorful painting.

To the small home owner this may sound rather far-fetched, but a little experimentation will be very well rewarded indeed. A little light on the subject may be responsible for the success of just the room your heart desires.

The Kitchen

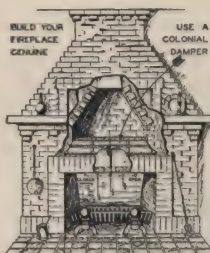
Cont. from page 271

operation is exceptionally low due to the short period of operation. Two minutes of operation will successfully and thoroughly clean a set of dishes from a dinner for five.

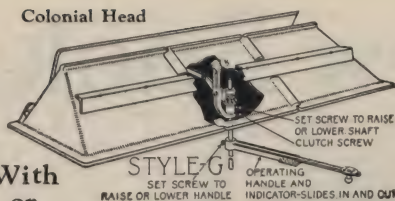
In selecting a machine it is important to see that there are no unnecessary joints or crevices to collect grease and dirt. It should be of the non-rusting type with round corners, easily accessible and easy to clean, with strong wire trays for stacking the dishes, a reliable motor and have an attractive appearance as a sink.

The strong spray of hot water thoroughly cleans the dishes which can then remain until thoroughly dry, after which they can be easily transported to the cupboard and put away.

Some very interesting statistics are available from actual records showing the greatest amount of sickness developed where dishes were washed by hand, as compared under similar conditions where the electric dishwashers were used. This, in itself should warrant any expenditures where the health of the family is concerned. The electric sink is really not an expensive fixture when you consider it should last for twenty years.



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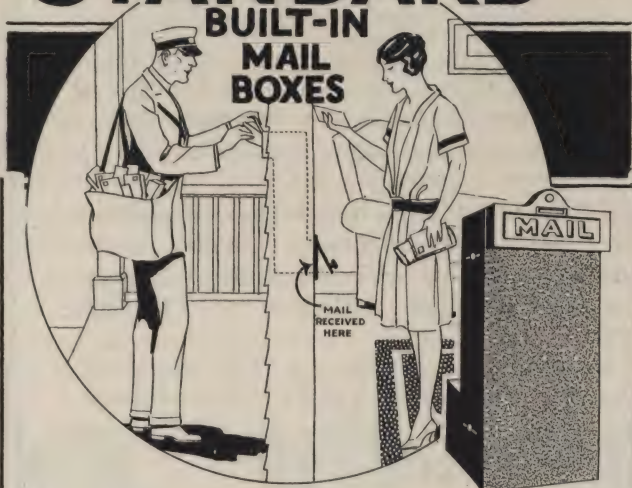
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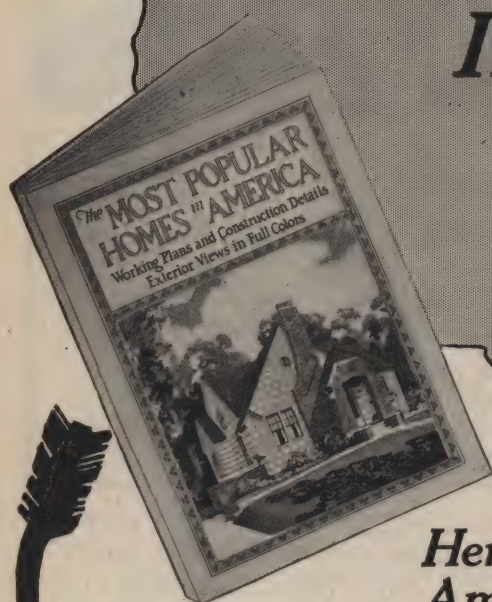
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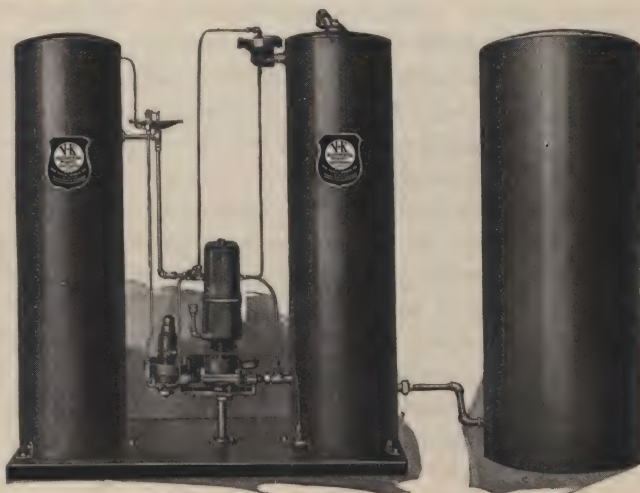
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THIS device consists of two tanks connected on to the regular water pipe line in the home. The large tank shown is a water storage vessel and has nothing to do with the softener itself. In one of these tanks there is a natural mineral which has an affinity to lime and magnesium in water. When hard water flows through this mineral, the lime and magnesium is attracted from the water and lodged on the mineral. After several hundreds of gallons of water have flowed through the mineral, it becomes what is known as "logged" with lime and magnesium. The other tank on the softener contains a salt brine solution which is used to bring the mineral back to its original state. This automatic device works on the following principle: After the automatic softener is hooked up to the water line and the mineral has softened a quantity of water, a mechanism that is mounted between two tanks, measures the water that flows through this mineral and after enough water has passed, the device automatically trips a series of valves, closing certain valves, opening others, including valve to brine tank. After this brine solution has gone through the mineral, this same measuring device opens and closes the valves, allowing the hard water to be softened as before.



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consists of a brick combustion chamber, with firebrick lining, built in the basement of the building, at the base of the regular chimney. Into this combustion chamber is built a special arrangement of grates with by-pass flue for proper draft control to insure complete, successful and odorless combustion of garbage and waste.

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With

Constance Gregory

IT'S in the air—this spring urge for going somewhere! Desires are strong within us to view romantic and novel scenes and if we are not one of those fortunates who are waving a 'kerchief in farewell, to the Lady of the Torch, at least, we can travel in thought and imagination, buoyed up by powerful descriptions and exotic anecdotes as related by those who have "done" the Continent, or certain sections of it, with a keen observation and a deep appreciation for intrinsic detail.

Before paying our fond adieus to the "Grand Canyon of Broadway" however, we might tarry for a moment to go *AROUND THE WORLD IN NEW YORK* with Konrad Bercovici. The author has traveled slowly and fondly through the city, lived in almost every district, studied at first hand every foreign quarter. "He has discoursed with the inhabitants, listened sympathetically to their tales of joy and woe, tasted their food and danced at their weddings." Many a queer place has Mr. Bercovici unearthed, since, being a linguist, he could form intimate associations with people throughout the various sections of the city. He has made New York his hobby, as has also the illustrator of the book, Mr. Norman Borchardt, with his seventy-one pen and ink drawings, intimately drawn. The book sells for \$5.00 the copy and is published by The Century Company of New York.

"So for those who cannot do what he has done, against the historical background of the city, he throws a vast panorama of the twenty or more nationalities living between the Hudson and the East River on Manhattan Island. The richness of color, the exciting interestingness of this book will surprise even those well aware of New York's tradition of cosmopolitanism."

As intimate a study of the city of London, as the one just mentioned of New York, but approaching it from an altogether different viewpoint, is Charles G. Harper's *A LITERARY MAN'S LONDON*, published by the J. B. Lippincott Company of Philadelphia and selling for \$4.50 the copy.

In this volume, as distinct from his several others on London, the author approaches it as the London of celebrated literary men of the past and the London of general literary and journalistic associations. Through old streets and court-yards, Mr. Harper traces Lord Beaconsfield's London, Walter Besant's London, the London that Milton knew, and the London with which Pope, Gray and Keats were familiar. Samuel Johnson and Bolingbroke seem to hover near, and eulogies are offered by Dunbar and Captain Morris. Perhaps the most important section of the book is a series of impressions of London as they might have been written by Byron, Walt Whitman or Carlyle. The traveler through London will appreciate the background with which this volume can supply him.

London to Paris seems one's natural bent, and for this we would most heartily recommend *PARIS* by Sidney Dark and accompanied by those exquisite drawings executed by the incomparable Henry Rushbury—sixty of them in this one volume! The book is a MacMillan Company of New York City, product, and may be purchased for \$6.00.

Mr. Dark's own explanation of the book in his Foreword, is unsurpassable. He says of it, "Paris is a city so crammed with interest, so varied and exciting in the impressions that it offers, that each explorer must of necessity make discoveries for himself. Every man's Paris is his own, with its own characteristics, and is in some respects at least, unlike the Paris of any one else. My book is nothing more than a series of personal impressions. I have made no sort of attempt to be comprehensive. As in 'LONDON' I have met the ghosts who attract me, and, following my habit in the material world, I have avoided the ghosts who bore me... Every great city has its characteristic note. London is good-humored. Before the War, Berlin was certainly bumptious. Rome always seems to me a city of tremendous dignity. And Paris is a city of experience, and of the disillusionment that is generally the result of experience... Incidentally, ... Paris is the city that I love." The book is colorful, alive, vivid!




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The lover of art and beauty would do well to read William Locke's *PERELLA*, with its lovely and beautiful descriptions of the city of Florence and its outlying Italian districts. The story is told with "that blend of subtle wit and fancy which are distinctly Lockian." His vivid picturing of young adventurers in the Pension Toselle which is "the refuge of faded actresses, shelved diplomats and sterile artists" forms a most fascinating background for the book. It may be purchased for \$2.00 and its publisher is Dodd, Mead and Company of New York.

To illustrate for a moment, the purely beautiful Lockian way of describing, "It was the blue and golden afternoon of early Italian summer. Away below dreamed the domes and towers of the city, man's immortal handiwork consecrated by the smile of God. On the loggia, everything seemed far away and delicate. A touch of the scent of magnolia was in the air, but the tree was not near enough to drench the senses. Far off too, a cicada made dainty music to his mate. A cowbell on the mountain above tinkled just perceptibly in the still air. From far away at the back of the house came now and then the notes of a man-servant singing, as every Italian must when he is finding joy in his work. All the horns of Elfland were faintly blowing." Again, "One clings to a dream as long as one can, though one knows that one is in process of awakening to the dull reality of night or day."

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The Obergrund Fountain at Lucerne, Switzerland

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All The Romance and Beauty of Old Spain

W. Asa Hudson, Architect

Sun-loving Spanish Architecture

In The United States

By ELAINE C. PLATOU



A BIT of Old Spain transplanted to our California's Beverly Hills—Old Spain with its glamour of romance and beauty. Settling down at the foot of one of these gorgeous hills is this modern specimen of Spanish—Mexican—Adobe architecture—a lasting tribute to those early builders of our North American continent.

There is the rustic, the primitive, evident in this architecture; there is, too, dignity and a certain proud reserve which lifts it entirely above the plebian, giving it a patrician look, similar to that worn by those large houses of the rococo or "gingerbread" type so very much in vogue in Victoria's reign and which even to-day may be seen in the old, fashionable sections of some of America's foremost cities.

As may be noted by a study of the floor plan given on a following page, this particular Spanish Mission house has been constructed in three units. The living room, dining room comprise its central unit; kitchen and garage form another division, while to the left are the sleeping quarters. A cool, shaded, cloistered loggia porch connects the utility unit with the living room division. It is not difficult to appreciate the grateful shade of this monastical cloister when the hot noon-day rays of a Southern California sun pour down on the open part of the patio, or when those sirocco-like heat waves of early summer evenings appear.

In congenial manner, and like a monastic refectory with

its long table and benches, the living and dining room are, practically, one large room, the only distinction being the two-step elevation and its separation from the remainder of this particular unit by a very plain, but nevertheless exquisite, wrought iron balustrade. In this special division of the house are many noteworthy features, prime amongst which, of course, is the unique wall treatment. There are the built-in china cabinets with their doors of hand-carved wood, the built-in wall niches and the clever interior fountain, arranged in such a way that its musical tinkling may accompany the meal hour.

The details of this unique fountain are interesting. It is made of concrete slabs finished off with a coping of rough rock and a facing of ornamental tiles, the colors of which are those lovely rich shades of old Pompeiian red and old green, so characteristic of Spain and Italy. The people of





these Southern races love a sudden vivid splash of color and it may be found here in the gay colorings of the woven rugs, the heavy rich draperies, the ornamental fresco tiles and the typical Mexican jug art object in the foreground. Notice, if you will, the careful carrying out of design in both drapery and jug. The picturesque water jug has been connected to a convenient pipe, so that a steady stream of water may pour forth from its spout.

Spain, like Italy, has translated its character clearly into its architecture and its decoration. The daring freedom with which color was used, the broad architectural spaces achieved by plain plaster walls that formed the background for this gayety of color—these are distinctly Spain. A mellow beauty of light and shade is frequently created by texture treatments of the

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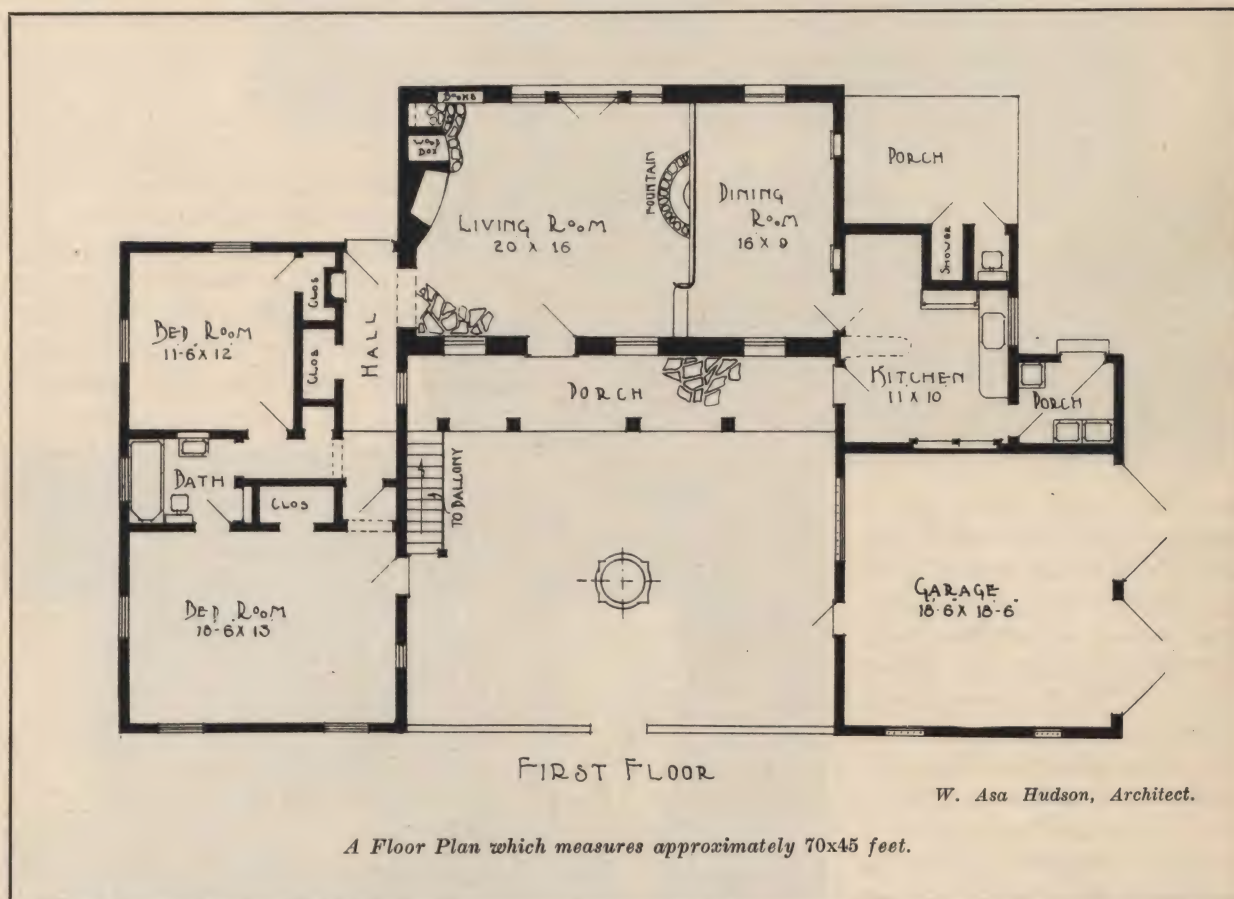
plastered walls. It has been said that the art of plastering developed to such a high point of perfection at the time of Pericles and Plato, that little advancement has been made since. Be that as it may, we are adding another important chapter to the history of architecture in America today, by just such beautiful walls as are seen in the Spanish Mission dwelling just described.

The exterior wall is made of adobe blocks. These blocks in size are a little larger than our standard sized brick. The chimney, too, is constructed of them. So much of the beauty and reason for beauty in this Spanish style abode, is the complete harmony

grilles which extend through the entire thickness of the wall. A rustic, hand-made gate, a peep-hole in the stone patio wall, marked by rustic lattice work, and the rough hewn pergola beams complete one of the most charming and unusual Spanish Mission homes in America.

A little further study of our floor plan will reveal some technical points not noticed at first glance. There is a stairway which leads to the balcony over the patio. Here under the bright colored awning is offered another grateful retreat from scorching sun and wind.

"All the comforts of the modern home" dressed



existing in the selection of materials, of fittings, of decoration. Where there is the primitiveness of exterior wall, there is also the primitiveness of roof. There is, too, the harmonizing ruggedness of double garage doors that have been panelled in the typical Old Spanish way.

A purely Indian adobe characteristic is the beamed ceiling. The beams project through the wall, extending out to form the cornice projection. The roof boards of pine are left to show on the inside. There are two types of casement windows in this house, one hinged to swing out, the other to swing in. Just a touch of the Moorish may also be seen in the

up in an attractive primitiveness is here! The kitchen porch boasts of its three laundry trays. There is ample amount of cupboard and closet space throughout the entire plan. Off the small rear porch is a lavatory and a shower—a suitable arrangement for a semi-tropical climate, and would seem to us, perhaps, indicative of a swimming pool being placed close at hand in the yard.

From the earliest days of civilization, the hearth-stone has been considered a vital feature of the human habitat, and the Spanish home with its chimney-place is no exception. In the living room is a typical Spanish built-in fire-box (and at an an-

gle) and in a shallow niche alongside, is a place for tongs, shovels and scuttles—all in simple iron-work, following Old Spain. The fire-place, like the rugged walls, is constructed of the adobe stones, and is finished off with a base facing of ornamental ceramic tile.

As restrained, as monastic as its purity and sim-

and still are, in the Spanish "*sala*" or bedchamber.

The best of pine wood was used in the boards and beams of these two chambers. The floor is laid with tiles similar to those made by the Mission *padres*—and what tiles! large blocks of a terra cotta shade that give depth to an already expansive room.

There are rugs of velvety texture woven in intricate design, of deep rich colorings. There are tapestries that would easily vie with the gorgeous offerings of the Constantinople bazaars. There is an appreciable mixture of hand-hewn furniture and wrought iron rods and bracers—all in similar design. If you will look closely and carefully, you may note the escutcheon plate to which the wrought iron drapery rods are attached. You will see, too, the ingenious carving of head and foot boards of each bed, delicate traceries of flowers, or a conventional architectural design. Substantiality, of course, is dominant in this hand hewn furniture,



plicity of wall line, is the furniture of this Southern race. Spanish furniture was never particularly elegant—never dainty like the florid style of the elegant Louis' of France—never fine or effeminate in appearance, ah no! But what strength, what simplicity, what seriousness, lies in those Spanish "*savonarolas*"—those characteristic folding or collapsible chairs introduced by the nomadic Moors and adopted by their Italian and Spanish followers. The bench is always present in the true Hispanian home, as well as the stool, which is used everywhere in the native country. The upholstery, usually, is of rich leather, often hand-tooled, or a deep, soft velvet. The chest of drawers was never known in Spain, but their chests, used for every imaginable purpose, were made beautifully strong, sometimes iron-bound, and panelled, sometimes leather or damask covered with huge antique bright nails for a border. These last were used extensively,



but there is something beautifully artistic about it, as there is with all Spanish furniture—that simple ruggedness of line that appeals for its strength alone.

Unlike its prototypes, the Spanish garden illustrated here, bears none of that conventionality or that artificiality of design that was so customary amongst garden planning of Spain and its surround-

ing countries. Those were classic; this one is natural. As in his other achievements, the Spaniard was lead in his garden planning by the types that had already been produced in that region by the Moor. There were high garden walls for seclusion, colorful ceramic tiles for vivid color notes, since not many flowers were possible in the arid soil, artificial fountains and walks—of such is the true Spanish garden.

But here, in our Beverly Hills abode, the patio opens onto an almost luxuriantly tropical and dense growth of shrub and plant, which seem to have been left just as they probably were when the house was erected. A fountain has been inserted in the garden's center, but there is nothing strikingly artificial or conventional about it—rather, it appears as a native-shaped Spanish urn, fashioned perhaps of rude clay. Adobe blocks form the boundary of the pool itself, and a few colorful tiles have been applied here, to add vivacity to the natural flora of a sun-loving garden.

The salient note of all Mediterranean architecture is its definite reaction to an intense sunniness in one place, and its reaction to a dank shade in



A SPANISH URN-FOUNTAIN—
the focal point amidst luxuriant foliage in the typical patio garden.

another. There is a force, natural and elemental about that, for in the grey-blue of distant hills, in the roseate glow of early dawn, in the green sweeps of luxuriant earth—what scene is there of any sheer loveliness, of any exquisite beauty, or any majesty—that does not lie, essentially, within the stronghold colour-box of the sun?

The Mission builders, following the Spanish explorers in their conquest of the New World, have left in our Southwest, in our Southwest and Southern California, striking examples of the simple Spanish homes as a background for rich and colorful hangings and furniture. With these materials at hand, and with Indian labor, we have the setting. Then came the ships from the Seven Seas bearing their cargo of exquisite tapestries, of rich, oriental fabrics elegant in their coloring. How superbly do they contrast with the simple lines and surfaces of the Spanish Mission style of design and when combined, we have before us the delightful result of a harmony of this historic, Spanish splendor and the simple Mission architecture! How well indeed, has it been applied to this modern creation and how exquisitely carried out in this Mission Home built in our own Beverly Hills.

Only Reasonable

By BERTON BRALEY

Two rooms with bath and kitchenette
Comprise our flat. The rooms are small
And when our folding table's set
There's space for four, and that is all.
Yet, though we do not need their aid,
We keep a butler and a maid.

These servants crowd our little flat
As all day long they hang about.
At meals we're so constricted that
We're almost always dining out.
The maid purloins my good wife's frocks,
The butler steals my ties and sox.

Their wages are exceeding steep,
While, just to keep them feeling right,
We have arranged to let them sleep

In our two living rooms, at night.
My wife sleeps in the bath; I slink
To rest beneath the kitchen sink.

Why do we keep them? To be smart?
Ah no, we are not would-be nob's.
We'd gladly let the pair depart
To other homes and other jobs
If snobbery were all that's in it;
That's not our reason, for a minute!

But, being bridge fiends, we have found
From much experience of yore
That, when we telephone around,
It's very hard to make a Four.
Butler and maid are right at hand,
They play, and so—you understand!

—D. A. C. News.

Orrefors



Glass

By WILLIAM THOMPSON

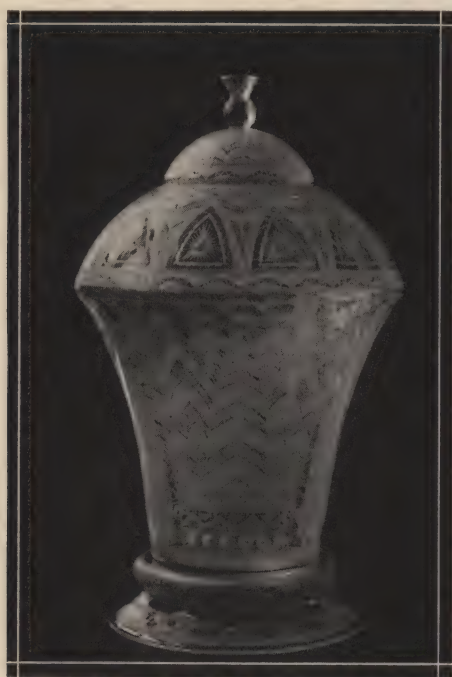
SWEDISH crystalware has been always distinguished for an exceptional purity of material which places it on a level with the best that has been produced during the great epochs of crystal-line art in England, France, and Bohemia, where, until a few years ago, crystalware was exclusively executed in the old conventional forms of decoration. It is of superior quality to the bulk of that which comes from Central Europe. This Swedish glass includes fine specimens, intended perhaps, more for ornament than actual use, although there are available, full sets for table and toilet service.

The first specialty which was produced was known as the Graal glass, which technically is a development of the much esteemed Galle glasses. The production of the difficult and delicate type has of late been greatly increased, and thanks to cordial

cooperation between skillful glass-blowers and the artists, many good results have been obtained. The Graal Glass is produced in simple, graceful shapes, tending to slimness, sometimes blown with a crinkled effect, even with opaque inclusions in the form of wavy lines, and so forth, but commonly quite plain and lightly etched and usually in conventional designs.

Another specialty of the Orrefors is household glass. Particularly to be noticed is a kind of topaz-tinted soda-glass, which has been largely employed in special pieces, but is made in entire services also. Good models have been worked out in pale blue and uncolored soda-glass.

The greatest efforts, however, have been devoted to the revival and artistic employment of the art of engraving upon crystal. This is an art which has



been carried very far, owing chiefly to the exceptional work of two artists, Simon Gate and Edward Hald. In this technique the artists have been allowed complete liberty of action, and, in collaboration with highly qualified glass-blowers and glass-engravers, have created forms and ornaments for both everyday articles, and more individualized art pieces. These

He has the style of the Renaissance, which differs from the calmer classic figure work of Flaxman, and his school, as seen on Wedgwood, jasper and the like. Edward Hald, who is an eminent painter and ceramicist, shows instead, an inspiration more of the Nordic. The fauna and flora which decorate his vases approach modern liberty and freedom. He



latter, of course, display most distinctly the differences in the temperaments of the two artists.

The masterpieces which are signed "Simon Gate" are distinguished by a lavish decoration. The surfaces are covered with deep, broad massed, sculpturesque in effect, all the more so as he has a predilection for the nude or semi-nude human figure.

makes comparatively little use of the human form, but evolves distinctive ornamental designs, which blend well with the tall forms inspired by old models. Both are doing admirable work as artists, having a true feeling for the medium on which they are engaged. Thus it is that they are doing much to enhance the merits of this fine Swedish glass.



Courtesy of American Forests & Forest Life

MIRROR LAKE, IN YOSEMITE—THE INCOMPARABLE

For sheer beauty of scenery, the Yosemite National Park stands alone. Her exquisite water-falls, her great and rugged cliffs, her beautiful reflecting lakes set this jewel of a National Park high in the crown of our national possessions.

The New Watsonia

By ANDERSON McCULLY

THE watsonia is an introduction from acid peaty areas of South Africa. While this was made some years ago, it still seems to be very little known generally in our gardens, though the late Mr. Burbank recognized in it a plant of unusual possibilities and devoted some of his most careful labor to it. In the end, he produced what he called the purest white in Nature: but to do this, he once told me that he had destroyed fully eight cords (real woodpile cords) of the watsonia bulbs as falling below the standard for which he was striving.

These bulbs are about the same size as those of the gladiolus, which the watsonia so closely resembles in many ways. In Nature, it grows with flower spikes from three to five feet in height, sometimes single, sometimes branched, and carrying some dozen or so large, rose, salmon, or pale flesh colored blooms. The blooms differ from those of the gladiolus principally in that the tube is longer and the flowers are regular, in contrast to the usual three perianth segments of the gladiolus that differ in shape, size, and direction of spread from the remaining three.

The normal blooming period of all the watsonia is from July to September, but even this long season has been considerably increased in the hybrids. There are also varying heights and manners of growth, both in nature and in the garden. Much taller stems have been bred into some varieties, and a race also evolved of dwarf and compact forms. There is a double white that is not only fully as pure as the handsome single white, but is also much earlier and a far more persistent bloomer, practically earning the name perpetual for the entire season. Even the single white are rapidly taking on much larger and more open flowers.

Perhaps, though, as the watsonia is so comparatively little grown in gardens, it might be as well to speak first of its more standard characteristics. We associate it immediately with its white variety probably because the iris family to which it belongs



A flower that blooms freely and beautifully

is so lacking in pure whites, and the white watsonia in itself is a bloom of beauty. There are also scarlets, soft apricots, crimson, both light and dark, yellows shading to pink, pure yellow, salmon, many purples, and many combinations of violet and rose or pink. In fact, the shadings and blendings of the watsonia seem to more closely approach the delicate nuances of the orchid than does any other flower I know.

While the culture of the watsonia is almost identical with that of the the gladiolus, it does have one differing trait that has made it in the past extremely difficult in the more bitter sections of the United States. This is its tendency to winter growth. Its hardihood is about on a par with that of the gladiolus, but the bulbs do not winter store as well, and if left in the ground, have this winter growth to be considered. In California, where they have been grown upon the largest scale, it is not necessary to lift the bulbs at all. This is also true very generally over the Pacific Coast, provided toward the North a little care is used in their placing, and good drainage is supplied. Throughout the South, and in all more favored localities I believe this to be the better treatment. In other sections, as soon as the foliage dies down, the plants should

be lifted, the bulbs cleaned, then stored in a frost proof place for winter. I like dry sand for storage purposes myself, though in my damp climate it may possibly take on extra benefits not discernible under drier conditions. Set them out again in March or April, in deep, but well drained loamy soil in which there is a large percentage of leaf soil or mold if possible. They seem to bloom better if they do not have too moist a position. In surroundings that are to their liking, they tend to throw out numerous branching stalks, as well as to keep themselves pretty continuously covered with bloom over a period of several months. The border at the base of a warm wall is a good place for them, or a situation that will give them added warmth and protection. Setting the bulb in a handful of sand is also insurance, particularly in damp climates. About four inches beneath the surface is a good depth.

In those gardens where spring comes very late, the bulbs may be planted in pots in the house or frame, and later removed to the garden.

The white variety that will probably be the first purchased is sometimes listed as *Watsonia O'Brienii*, sometimes as *W. Ardernei*, or again simply as *White Watsonia*.

This seems to have been introduced independently by two different men, the former from Cape Town, the latter from Port Elizabeth. I believe botanists have about decided they are both introductions from identical stock, and recently seem inclined to sponsor *O'Brienii*. Mr. Burbank, who worked with them both, assiduously, expresses some doubt, but with the resemblance that close, we ordinary gardeners should be allowed to consider them as one.

W. Coccinea, a one to three foot showy scarlet, is a shorter and unbranched type. *W. densiflora* has the unbranched stems and dense regularity in the flower spike of the gladiolus. It is a bright, rosy red, and grows from two to three feet. *W. rosea* is the robust rose species that reaches four to six feet, and while the spikes carry only about fifteen flowers, these single flowers in themselves

are larger than the foregoing. All of these have been employed more or less in the garden, but I look rather to see the straight types discarded in favor of the hybrids. In attaining the hybrids, the dominant species, *W. Meriana*, which also includes *W. iridifolia*, has been much employed, as it offers more varieties than do the others.

It is this aristocratic hybrid that offers the intriguing interest of the genus, for it is not at all beyond the skill of the amateur who is endowed with a little patience. If the seeds are planted in shallow, well drained boxes of sandy soil as soon as they ripen in the fall, many of them will mature in the second year, and the balance may be counted upon the third. When planted in this manner, they may be grown rather thickly, say forty-five plantlets to a square foot, until spring. They should be about six inches high, and may then be set out in some suitable out of the way bed, singly, in rows about four inches apart, and fairly deep that they may not be burned in summer. Should the stand be very large, just the stronger plants need be set singly, the weaker ones broken up and set out in squares of fifty to a hundred plantlets until the following season. This



The new Watsonia is interestingly like the gladiolus

is, of course, not essential, but it spreads over two years a task that might prove cnerous for the garden maker of limited time.

Not only do these mature in full by the end of the third year at least, but they also bear quite a nest of new bulbs around the older. These may be removed and grown on, increasing the desirable varieties. By this time too, it is possible to tell the ones below the standard of our desires, and to weed them out. There seems a decided tendency in the *watsonia* hybrids to run not only to pure whites, but also to the most beautiful and delicate of the orchid colorings. Double forms appear from time to time, and retain the innate grace of the singles. Sometimes tufted dark green forms develop, dwarfed in growth to seven or eight inches. Some blooms are star shaped with the petals narrow and pointed;

Cont. on Page 331.

The Quaint Charm of Rustic Hickory

By ANN GREY

NATURE cannot be improved upon. Nothing can take the place of the forests or the streams or the flowers. The lone pine standing against a clearing sky has no fear of substitution or imitation. Nothing can replace it.

There are factories that manufacture rustic hickory furniture. This furniture is not an imitation of Nature—but is Nature itself. It is made of second growth hickory poles—the bark left on and the knots smoothed off. Its comfort and beauty is beyond question, for, as we said, Nature cannot be improved upon, nor *exactly* imitated.

Its use extends to cabins, summer houses, lodges, resorts and country clubs. Beds, dressers, chairs, tables, costumes, couches, for the inside—settees, swing, tree seats, lawn vases, sun dials, fences, trellis, bridges, bird houses for the outside. And dozens of other pieces that might be forgotten for the moment.

The workers are not merely workers—they are craftsmen—men who take a real interest in their job. The raw material is cut in the southern part of the Hosier State. Each pole is selected for its special use.



Several years ago, the late Elbert Hubbard eulogized this furniture by saying—"It is as Homely as Abraham Lincoln — and as beautiful. It is Honest. It has nothing to hide. It speaks for itself. Solid, simple, comfortable, substantial! It never goes out of style." And all said of it is true.

The natural charm of this furniture makes it ideal for summer use. It harmonizes with natural surroundings, and improves any interior, porch or lawn on sea side, lake shore or



river bank. It has a tang of hickory that is pleasing to the Nature lover's sense of smell. If you can't have pleasant dreams on a rustic hickory bed, then you need a doctor, someone has glibly remarked!

As the popularity of the automobile increases, vacation-time has a new meaning. We are beginning to spend more and more of our time at our summer home or favorite resort. We are all more or less "fed up" on our every-day furniture—so that we sincerely need and appreciate the quaint charm of rustic hickory during our sojourn in Vacationland.



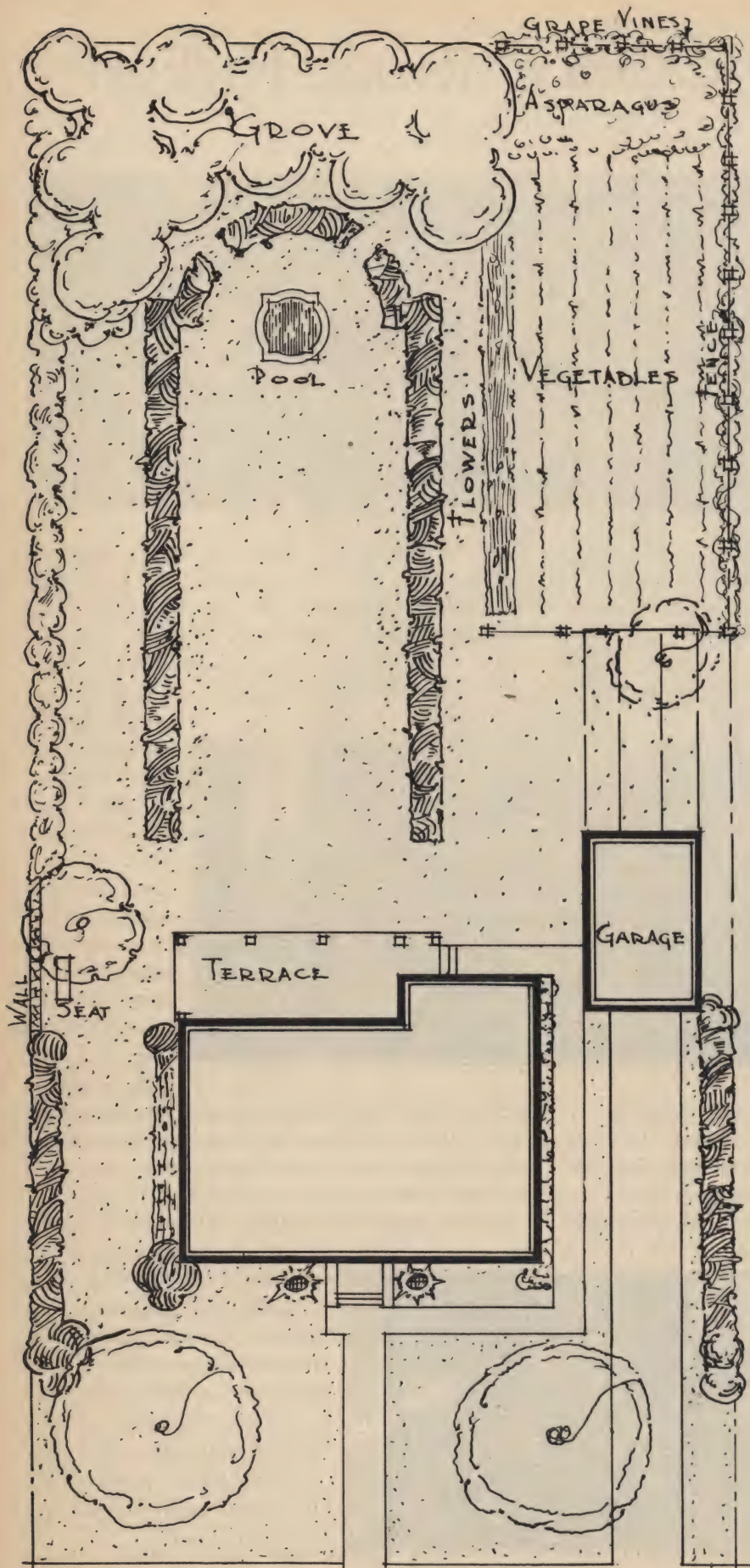
The Gardener's Round Table

By PATRICIA KENT

EZRA C. STILES
Consulting Landscape Architect

AT first glance into the rear yard of this 75 foot lot, one does not appreciate the full size of it, because so much space seems to have been devoted to a vegetable plot and to trees—or one lovely large garden of the whole back expanse. But all the integral parts of this landscape plan seem connected and related. Smart, well-kept hedges are always a joy, and the view from the terrace holds forth a charming scene—a center pool, with perhaps, a gay little fountain playing over it, and two breaks in the rich shrubbery wall give promise of interesting vistas beyond. The lover of beauty could not resist exploring the garden scenes beyond, for cleverly, he would be lured on by the gleam of flowers showing here and there outlined against the dark green of the grove's foliage. This latter item could well be handled by half a dozen closely planted trees, such, for example, as white pine, ash, or lindens. To the left of the terrace, in the rear, is a romantic spot with its garden seat snugged down below the shade of tree and protective garden wall.

LET us help you with your landscape problems! We have established a Landscape Question Box or—THE GARDENER'S ROUND TABLE, and you can help us by sending in your own particular problem—we want to discuss it with you and help you to solve it!



Would a *Wall Niche* Add to the *Beauty* of your *Home*?

By EDNA KING

THE wall niche, the gift of the Spaniard to American architecture, is a decorative addition to any home in which the style permits its use.

In Spain, they are used indoors and out. A niche in a patio wall is often lined with tile and a tinkling fountain set in it. If the niche is within, say in a great, high-ceilinged bedroom, a statue is placed in it. Colorful, majolica plates filled with Malaga grapes, frosted purple plums, ripe olives and citrons are often used in a niche in a dining or living room. Sometimes an Andalusian housewife arranges the vivid, feathery amaranth with magnolia and jasmine blossoms for a niche.

In this country, we have a wealth of flowers and berries to use for such decoration. There are the straw flowers, deep red like the oaks in fall and golden like the maples. Chrysanthemums, round, pale yellow blooms, others cream or lily white. Zinnias, greenish tan, red as royal velvets—few flowers become a wall niche as well as zinnias arranged in a peasant pottery jar. At Christmas, one can use sprays of holly, or the red berries of the mountain ash combined with pine or spruce.

In the springtime there are delicate branches of peach and apple and plum blossoms.

All that is needed to make such a niche is a wall, a workman, some two inch stock, a little metal lath and plaster or stucco. A curved form is made



from the stock and nailed to the back of the rough opening. Metal lath is fastened to the form and the plaster or stucco applied. That is all there is to a Spanish wall niche and gaze upon the beautiful results!





Italian chest; end of 15th century and beginning of 16th.

The Romance and Utility of Domestic Chests

By CATHERINE BEACH ELY

THE twofold test of any object for the home should be: is it useful and is it artistic? No other piece of furniture answers this double test better than the chest, now so popular in American interiors, because of its romantic and historical associations; likewise its adaptability to various purposes. A chest is suitable and decorative for the dining-room or bedroom of the modern home, both in its ancient original form—a box with a hinged lid,—and in its derivative form—the chest of drawers. For the storing of dining or bed-linens, quilts, camping and golf outfits, clothes, magazines, tools, and useful miscellaneous articles, it is extremely handy; in fact it is almost necessary.

In 1927 the chest is having a renaissance, which makes its original glory-period from the fifteenth through the eighteenth centuries, of especial interest. Next to the chair and the bed it is the most ancient object of furniture. It served not only for storing clothes and valuables in the very olden times, but also as an indispensable seat, when chairs were rare objects of luxury. The family in that long-ago glamorous period—the early Middle Ages—honored the chest as the most important piece of furniture in the home. Instead of portable typewriters and victrolas, families had portable chests, frequently very beautiful ones, which they carried about with them when they travelled from one picturesque old castle to another. As the variety and quantity of furniture increased, stationary chests which stood on raised feet came into use. Then some inventive mind of the seventeenth century discovered that the front of a chest could be cut up into drawers.

The domestic chest is our immediate object of concern, so we will only say of the two other types



A French Gothic chest; late 15th century.

that the ecclesiastical chest was used for storing vestments and church plate, and the strongbox, or coffer, served to conceal money and jewels. Many old domestic chests still exist in museums, where designers and home-planners may enjoy their beauty, and other antique chests are treasured by

modern families as artistic pieces. Sometimes an American family will bring back from their travels in Europe a fine old chest to beautify the home and serve as a souvenir of European travels.

Association with bridal ceremonies contributes to the romantic flavor of the oldtime domestic chest. The bride presented her husband with a chest of house-linen; without this contribution to the new home, the poor girl would probably have remained unmarried! The bridal chests of eighteenth century France became very elaborate, often inlaid with ivory, ebony or other valuable materials and decorated with gilded bronze. Frequently it stood on an



Early American chest with two drawers, panelled oak and pine; 1675-1700.

equally magnificent stand. Italian marriage chests were also richly decorated. English chests were plainer, having paneled fronts and ends, sometimes with names and dates carved on them; the feet were either prolongations of the side-posts, or separate pieces.

To say that oldtime chests were "architectural in feeling" means that they had architectural forms of carving—panels, plinth, frieze, arabesques, geometric patterns and conventionalized flowers. Jacobean (early seventeenth century) chests often imitated the English oaken mantelpieces of that period.

craftsmanship. A lady in New Canaan, Connecticut has an oak chest she made herself, and carved with decorative designs. She has fashioned a hooked rug to fit the top, and uses her chest for the double purpose of a wood-box and a seat. Another ambitious craftsman, a lady in Seattle, Washington, has carved for her home a beautiful, old oak, chest. One of our leading American educators has in his possession, a chest which his grandfather made for him when he was a boy.

An American family in Newport, Rhode Island keeps a handsome English chest of black oak beside



(Left)—Small chest of drawers, period of Queen Anne, 18th century.

(Right)—English walnut chest of drawers on stand, inlaid with seasoned marquetry (1660-1685).



(Below)—English mahogany chest of drawers—Chippendale style 18th century.



Like all objects in popular demand, chests underwent changing fashions. Eighteenth century chests tended to be larger than seventeenth century ones, and plainer, frequently with two drawers at the bottom. Sometimes they had no ornamentation except brass or iron bands and hinges. These metal bands and hinges, by the way, give modern chests a quaint historical touch

The American colonists came to this country with a great respect for the usefulness of chests. They made their chests from the trees which they hewed down in virgin forests. As skilled craftsmen, they fashioned chests of such beauty that some of these models are exhibited in our museums today; others are cherished by American families as objects of great value.

Not to be outdone by their ancestors, some modern Americans make their own chests and carve designs upon them as an expression of up-to-date

the open fire-place as a wood-box; this chest has a carved border around the top and carved feet. A New York City married couple, who have an interesting apartment on Gramercy Park furnished with antiques, display, sometimes in the hall, sometimes in the living-room, an oldtime chest which the wife brought back from Eu-

rope with her. Another American woman has brought an artistic chest from Germany which she uses in her home. The furniture of a young married pair in a Bayside, Long Island home includes, among other valuable family heirlooms, a beautiful early-American chest.

For very practical use there are modern variations of the oldtime chest—utility boxes for miscellany; shirt-waist boxes, sometimes covered with cretonne; cedar chests of all sizes for protecting garments from moths. In her "hope chest" the modern engaged girl keeps the things she is acquir-

ing and storing away, one by one, for use in her new home.

Because the Metropolitan Museum in New York City exerts a strong influence on the manufacture of modern furniture, its exhibits have practical value. Its specimens of old French, Italian, Swiss, German, English, and Early-American chests may serve the

home-planner as an inspiration in buying chests from modern dealers. For the planner of a dignified, stately home, Italian chests of the fifteenth and sixteenth centuries offer suggestions in rich and formal design. The Italians sometimes gilded the chest over the carving with sumptuous effect; they also produced choice inlay patterns in exquisite designs. French Gothic chests of the fifteenth century offer inspiration in architectural and richly romantic designs for modern chests of formal beauty. A seventeenth century South-German chest at the Museum, rather ornate, yet not lacking in dignity, is carved with architectural and floral designs. The Swiss use of birch, walnut and spruce, in chests of the sixteenth and seventeenth centuries, as seen at the Museum, suggests that other woods than oak and mahogany may be used for modern chests.

English chests at the Museum, in their variety, offer hints for the modern home. A popular mode prevailed in seventeenth century England for placing a chest of drawers on a stand—an effective, practical idea; frequently oak was used, carved in geometric designs, or perhaps walnut, inlaid with other woods, the stand having four or six spiral legs and ball feet. Small chests of drawers, compact and symmetrical in design, of the Queen Anne Period, might suggest an at-



Early American chest of drawers, oak with flat carving, 1675-1700.

Early American chest of drawers, oak and pine, 1675-1700.



tractive little chest of drawers for a girl's bedroom. Eighteenth century English mahogany chests of drawers in Chippendale style, with carved feet and narrow bands of carving, delight the modern lover of mahogany.

For the admirer of American Colonial furniture, the Metropolitan Museum displays a variety of chests made by our forefathers in a very charming contrast of color and grain — oak and

maple; oak inlaid with mahogany and maple, with walnut moldings; pine with painted decorations of red and gold. The early-American chest evidently had its florescence in the seventeenth century — some-



Italian chest (Sienese), carved and gilded; first half of 16th century.

times it was a large rectangular box with a hinged lid, sometimes a chest with one or two drawers, or a chest of several drawers. The wood was usually carved with geometrical (or conventional flower) designs, or was painted in richly colored patterns.

To designers and manufacturers of furniture the Museum offers ample opportunities for a study of its exhibits. Every year at the Museum, American furniture manufacturers give an exhibition of their most artistic current pieces made after the traditions of beautiful design. Art in the



Early American oak chest, paneling of typical American design.



Early American chest, oak inlaid with cedar and walnut, 1650-75.

American home will be furthered by the selection of furniture in modern stores which show picturesque historical influences adapted to our modern needs and ideas of convenience.

A chest of drawers painted to harmonize with the color-scheme of the room, and decorated with quaint landscapes and figures may be purchased of a firm which does artistic designing. Unless the lover of antiques prefers an oldtime chest procured abroad, or an early-American heirloom chest, he may buy very beautiful modern reproductions of quaint old chests. Furthermore, the ambitious owner of a home who has training in wood-carving and decorative design can make an individual chest with his own tools.

By painting a dingy old chest of drawers, which has good lines, an adaptable shade of green, you may give it a new lease on life; it may be used in the hall, living-room, or bedroom, may, indeed, be moved from room to room as occasion shall serve. If your house follows the vogue for walnut, what could be more suitable than a carved walnut chest with a hinged lid, or a walnut chest of drawers? If mahogany is the preferred wood in your home, a mahogany chest of drawers will add to the charm of the dining-room or bedroom. As the culminating touch for your mahogany, oak, or walnut period-room, or for your up-to-date American room of no particular period, choose the decorative, convenient chest.

"Touches"

By CONSTANCE BROOKE FINKENAU

*Rare charm means not the cost of that or this
But well-appointed touches. Here a gem
From France! from Italy! Some rare emblem
Of Spain—a galleon of minute bliss,
Imported, to our heart's delight. A kiss
Blown in from Ireland with leaf and stem
Of shamrock pure, linen's, snowy hem;*

*An etching of "Old England" do not miss!
And then—O, then—"Thou-bride of quietness"
Keat's creamy urn upon a lacquered stand
Like gay Japan and silken Mandarin
Embroidered with old China's native stress
On Oriental shapes and practised hand.
With these you know most charming homes begin!*

Good Homes Deserve Good Stairways

Their Material Construction---Wood

Here is Article No. 2 of a Series discussing Stairways. Next month: Tile, Stone, and Metal in Stairways.

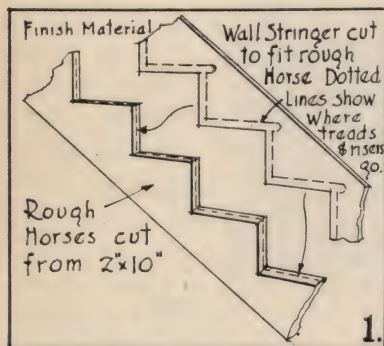
By D. J. C. PARSONS

GOOD workmanship and good materials are especially important in the stairway of a home, for the stairs receive the hardest wear of any portion of the house. Stairs may be built of stone, brick, concrete, metal, marble, wood or combinations of materials. Builders of far earlier days, cut stairways of stone or laid up crude stairs of stone slabs. Such construction called for tireless effort and much time. Some of these stairways are in use even today in foreign countries. Whatever else may be said about them, many possess the elements of good design. Stone is still widely used for stair construction work of a monumental character.

In the home, wood is the material first considered for the stairway. It is easily worked, it is low in cost, attractive when either stained or enameled; has great strength and stands wear well. A well known manufacturer of mill-work makes the interesting assertion that a stair newel of wood has eight times the resistance to bending that a newel of marble the same size would have.

Nothing in inferior house construction is worse than a shaky stairway. It is important that walls adjacent to the stairs be substantially constructed. Contractors object to placing the studding flatwise, alongside of a stairway (this is frequently done to make a thin partition, thus saving a couple of inches in depth, because such a wall is apt to vibrate when the stairs are in use. It is also important that floor joists supporting any part of the stairway and landing joists be securely fastened and of such size they will not give under loads, for a stairway can be no better than its supports.

Faulty construction will show up after a stairway has been in use. It is then too late because it is almost impossible to stiffen or strengthen any of the stair members without tearing away lath, plaster, and finish. How obnoxious are squeaking stairs, especially to those who get

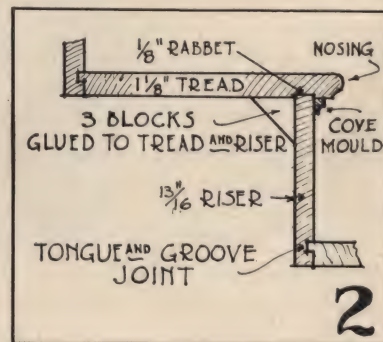


home in the "sma' wee hours," hoping against hope that all will be well, but as the fifth, eighth and fourteenth steps are reached, they are doomed to disappointment. It is not merely three or four steps which squeak; sometimes they all do. Squeaks in stairs may be avoided by using well-seasoned wood, by wedging the treads and risers as explained below, and by making sure that the underpinning is secure.



A closed string stairway of Colonial design. The twisted newel with octagonal base is very distinctive.

There are two methods of building stairways. And, as is often the case, cost is a decisive factor. In the cheaper form of construction the treads and risers are nailed directly against rough horses or carriages cut from 2"x10" material



(Figure 1) the latter carrying the weight received on the treads. The wall stringers are finish material, notched, and fit against these rough horses. The treads and risers are cut to fit tightly in between these wall stringers. All tightness depends upon secure nailing, close fitting and a thorough seasoning of the wood. Three stair carriages are usually employed—one at each side and one in the middle.

The preferred form of construction consists of finished wall stringers which have tapered grooves for both the treads and risers. These wall stringers take the place of both the rough carriages and the notched finish. (Figure 1). The treads and risers are slipped into these grooves and are wedged tight with hardwood wedges which have been dipped in glue. Such a stair will be free from squeaks and be absolutely rigid if the framing of the house is solid. With this form of stair, rough horses are used to carry the temporary steps during the building period and may be retained to support the lath and plaster which is applied underneath. The rough carriages do not support the finished stairs.

The stair may be built up in one or more flights

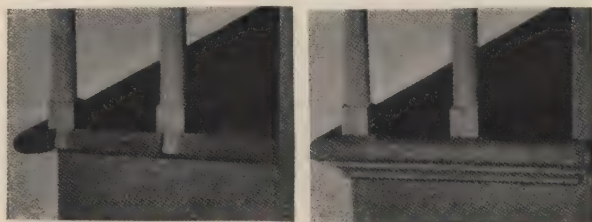


Fig. 4. In first grade work balusters are dovetailed into treads (left) and the joint is covered by the return nosing (right)

of steps, either at the mill or on the job, in which case it is dropped down over the rough horses. The rough horses have to be set in from the studding of side walls a little, to clear the lower portion of the wall stringers.

However, if the stair is built up piece by piece, with the wall stringers first set in place, the treads and risers must be slipped in from the under side and this means that the temporary rough horses must be removed. Then when the treads and risers are fastened in place, two by four pieces are set in place underneath to carry the lath and plaster.

Where treads and risers are set into grooved wall stringers they are said to be "housed". Housed construction is only used for main stairs and not for basement or attic. These are built with rough horses as explained above. Basement stairs usually have no finish at the ends of the treads and sometimes no risers, but the latter omission is very inadvisable.

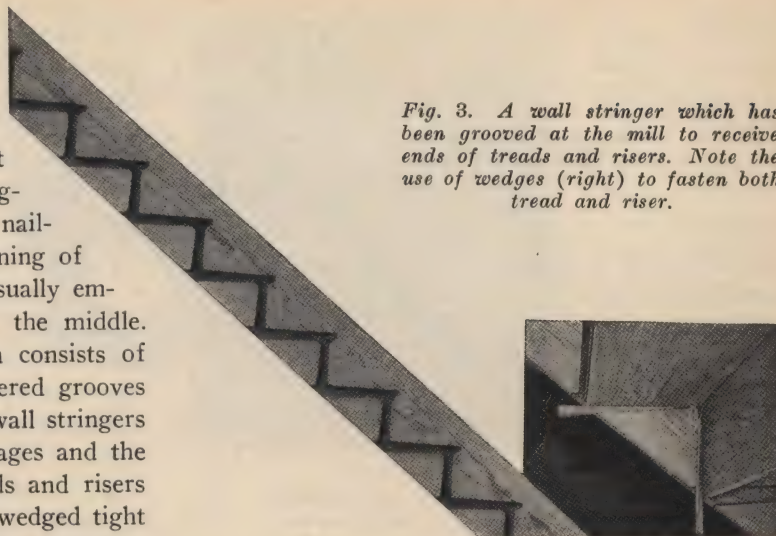


Fig. 3. A wall stringer which has been grooved at the mill to receive ends of treads and risers. Note the use of wedges (right) to fasten both tread and riser.

Open stairways offer much in the way of home beautification. Housed construction cannot be used where the end of treads are exposed as in much Colonial work. In this instance, only one end of the treads and risers are wedged. However, with the curbed string or closed string stair, shown at the beginning of this article, both ends may be housed. The closed string is quite typical of English work. An English stair is shown on page 305.

Figure 2 shows how the riser may be rabbetted to receive the tread and how the tread is slightly rabbetted to receive the riser. This latter rabbett must not be very deep, one-eighth inch being enough. There is a great strain on the nosing of the tread and a deep groove here would weaken the tread. Two or three triangular shaped blocks are glued behind the riser up against the underside of the tread to further secure this joint. A cove or other light moulding is used under the nosing of tread for appearance. Treads for the main stairway should be of best grade oak or maple, one and one-eighth inches thick. Stair treads receive more wear than floors and the best wearing material should be used. It is advisable to finish the stair treads to match the floors.



Fig. 5. A Colonial newel and balusters tenoned into the starting tread, very good construction.

Newels, balusters and hand rails should be securely fastened. Do you remember the old-time newel, with the ball that came loose and sometimes landed with a crash that just missed your feet? Newels today as a rule do not have the ball, but they are often pretty "wabbly" and a "wabbly" newel means the whole railing is insecure. Good stair construction demands that a portion of the newel extend into the floor or stair tread. Figure 3

shows how a round Colonial type newel with balusters may be fastened. Where a newel extends down to the floor it is a good plan to let half of it extend down alongside of a joist, so that it may be solidly fastened.



An English style stairway with closed stringers.

Balusters may be dovetailed into the tread (Figure 4); this makes very good, substantial construction. Toenailing them, as is often done, is not thoroughly dependable as a blow from one side may cause the lower part of balusters to split. The dovetail joint is covered by a strip of return nosing. The end grain of a stair tread does not look well when finished and it is good practice to use such a strip in order to have the side grain. The ends of wall or face stringers should be tenoned into the newels and it may be necessary to fasten these from behind with cleats and screws.

Railings are of vital importance in preventing falls and in offering support to the person ascending or descending a stairway. Where a stair runs between walls, a hand rail may be fastened to the wall with metal brackets so designed that the railing clears the plaster by a couple of inches, permitting the hand to slide along the rail. The height of stair rail should be as follows: Thirty or thirty-one inches from extreme edge of nosing to top of rail. And thirty-four inches above floor for railings surrounding stair walls such as are in the second floor halls of many homes. Where straight rails join curving rails, good practice calls for tie bolts cleverly concealed from view.

The style of newel, railing and baluster largely depends upon the architecture of a home. Colonial homes of the south had very elaborate stairs, also many homes in

New England. The Dutch Colonial home, on the other hand, usually had a simple stair with few attempts to intricate design. The small Colonial home should have light newels, rail, etc., for elaborate starting treads, winding stairs, etc., are, of course, entirely out of keeping with the elements of simplicity which are prevalent. The typically Colonial railing ending in a volute, with a newel surrounded by balusters, is a feature which has caused many a person to desire a Colonial home. If graceful in its proportions, there is nothing more beautiful in the scope of stair design.

English stairways are more massive than the Colonial. They often are richly carved. The lathe is greatly used in both English and Colonial types of stairs. English stairs, as previously mentioned, are very frequently of the housed stringer type with concealed treads and riser ends.

The Spanish or Italian Mediterranean Style stairway is often seen with treads of stone, marble or tile and with railing of wrought iron or bronze.



An unusual stair with open face stringer, wood treads and riser, metal railing and balusters. Note the absence of a well stringer, the plaster coming clear down to the steps.

Furnishing a



Man's Room

By CLARE GRANGE

USUALLY, when mention is made of a man's room, one's mind seems to instinctively visualize a room that otherwise would be but an extra, unused room and would, consequently, be filled with odds and ends that no longer were suitable for use in the living room or the library. For example, leather chairs that are out of vogue, or huge, bulky book cases that take up too much room elsewhere. This evidently *was* the state of affairs in the past for how, otherwise, would we have this idea?

The popular "bachelor" quarters or modern apartment, has had much to do with the revision of this thought, and it is now quite the usual thing to find the average man's room very interesting as well as attractive.

A man's room, whether it be a sleeping chamber, or a sitting room, will have a certain amount of dignity, provided that it is furnished properly. The furniture is

rather massive, as a rule, with heavily textured fabrics for coverings and hangings. (This plan of decoration is quite necessary in order to achieve the desired individual mannish atmosphere of substantial comfort and restfulness.)

The popular composition texture walls are exceptionally good as a background for working out

a man's room. Furniture that is massive as well as tapestries and hand wrought iron pieces work in splendidly against such a wall. An unusually masculine grouping of this kind is shown here, where a fine hand-blocked tapestry is used to furnish the center of interest. Grouped around it are a comfortable English reading chair with the stool, and a low antique oak stand, holding books and smoking accessories. The wrought iron table with a Span-



An interesting corner with an old Saxon hand-blocked tapestry as the center of interest.



Dignified and restful—an excellent example of a man's sitting room.

ish tooled-leather top holds a student lamp made of rustic, antique iron. The Spanish folding chair in antique oak, also has a tooled leather seat and back rest. A rather formal feeling is produced in this setting, but nevertheless it would make an excellent corner in a man's living room or library.

In doing such a room as we have illustrated on this page, one should be able to visualize it in all its harmonious completeness. This brings us again to the question of backgrounds and the importance of using the right color in the right place. Of course any room involves the possibility of either good or bad architecture and for this reason the scheme of the ensemble must necessarily be worked out from the wall background as a beginning.

The sitting or living room illustrated is a fine example of a man's room done in rich and

elegant colorings with massive and comfortable furniture. It reflects a great deal of dignity and beauty. The heavily textured walls, painted in an antique green, make a splendid background for these masculine-like accessories and furnishings. The rug

is a rich Oriental and the chairs and sofa are all comfortable, yet at the same time, well proportioned and graceful. A handloom tapestry has been used for the furniture coverings, as well as friezes and very appropriately plain, mannish repps. Books and accessories help a great deal in making this room liveable. The hand carved cabinet would indeed prove to be a real asset to the room just described, both as to beauty and utility. It is constructed of antique oak, and richly carved.

Another subject of vital importance to the complete success of any room is its lighting. How few people realize that



A masculine-like cabinet of antique oak, hand-carved.



This handsome Spanish Cabinet Desk has an interior of many drawers and pigeon holes.

Good looking, as well as thoroughly practical, is the flat top desk.

A nest of tables (below) is always a useful piece for any room.



the comfort of a room depends greatly upon the proper arrangement of lampshades and lighting fixtures! Softly shaded lamps placed with groupings, where they are most useable, give sufficient

of natural woods and others decorated or painted in colors, and all very handsome.

Another illustration shows the corner of a man's study, filled with beautiful pieces which have been adapted to the particular needs of its owner. This room also has the popular texture wall with an interesting recessed nook or niche, which may be used either for books or objects of art. A Spanish style room is evident. A very handsome and utilitarian piece of furniture is the flat-top desk. The graceful torchiere used for lighting, with an old map simply and tastefully framed, and a small, old ship model, complete this artistically balanced arrangement.

Another desk, the design of Spanish origin in the treasure chest idea, is decorative when placed before a Crewel embroidered panel, slightly draped, as is shown in the picture. This desk has an interior of many drawers and pigeon holes—a type of desk preferred by many people to the flat top variety. The cabinet desk is very roomy.

At the bottom of the page there is shown an ideal

light for the average sized room. This arrangement is really much more restful than a light placed overhead which is apt to be either too glaring, or too dull. Especially in a man's room, where reading light is so necessary, should this problem be carefully and thoroughly worked out.

Books, oh let us have plenty of books in our man's room! See to it that the book-shelves are placed where they are easily accessible. Shelves may be worked into the architectural plans of the room. Small and individual book cases and shelves for a man's room can be procured in any decorating shop or studio. They may be had in various types—some

table arrangement for the man who entertains frequently. This handsome nest of tables is of hand-carved oak and when in actual need, can produce five individual tables, suitable for serving an evening's refreshment.

To leave the more dignified and elabor-





The younger man's room—informally furnished—and hence producing a dominant feeling of comfort and relaxation.

ate room for the older man, let us concentrate for a moment on the young man's room. Naturally it is much more informal and interesting in arrangement, as in the accompanying illustration. Here are odd pieces, comfortably and conveniently placed. The book cases are easily accessible and it is evident that practicability was utmost in the mind of the purchaser when the desk piece was selected. A small organ, painted green, lends atmosphere to the room, while the lamps, with shades in green and parchment, are placed so as to give real service.

More and more are the male members of the family becoming interested and taking pride in the

decorative furnishings of their rooms, and very soon it will be quite unusual to find a man's room which fails to show a decorative scheme that is not well thought out, regardless of whether it is a sitting room, sleeping room or a study. Equally as much care should be given to the planning so that each room may express its individual atmosphere; the bedroom should be expressive of sleep and rest and the study, of quiet and comfort. Then—personal choice must be considered, as to whether the room is to be formal or informal in feeling, simple or elegant and whether colorful or somber.



A Portfolio of Desirable Homes

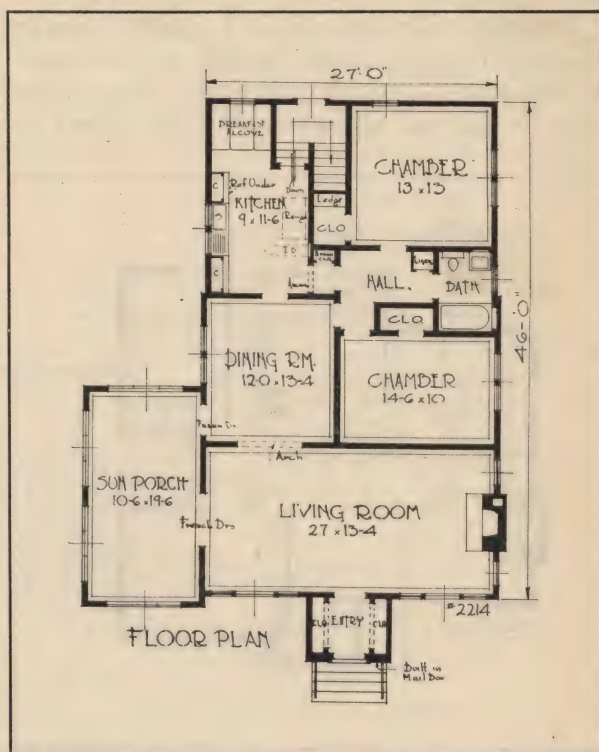


A Medley of Contrasts in Light and Shadow

The customary type plan for a five room bungalow, but not in the customary exterior. A charming house—this, with its large and very individual sun room easily accessible from both the living and the dining rooms.

The salient feature is, of course, the projected sun room and attached garage. Both the sun room and the entrance way indicate a Spanish Mission influence, while the main portions of the house are more the conventional cottage in their design. This is a daring and unique blending of ideas in architecture and the result is both satisfactory and pleasing.

The eyebrow dormer is always a bit novel, and particularly here, in strange contrast to other outward motifs. The wrought iron balustrade in front does its part in creating more of the contrasts in light and shade—very interesting. The house is of frame construction, with walls of stucco, left in definitely pronounced trowel marks, further denoting a Spanish air. The roof is built of composition shingles in variegated colors—always a pleasing effect.





The House of Four Gables

Inspired, perhaps, by some quaint English inn, or to go farther back, by some cottage of Normandy. The extreme simplicity is a very appealing thing here. The many gables give an impressive sweep to the roof line. The plan requires a fifty foot lot.

Exterior walls here are of 8 inch hollow tile, stuccoed on the outside, furred on the inside. Broken-edge asbestos shingles feature the roof, while an attractive entrance hood of

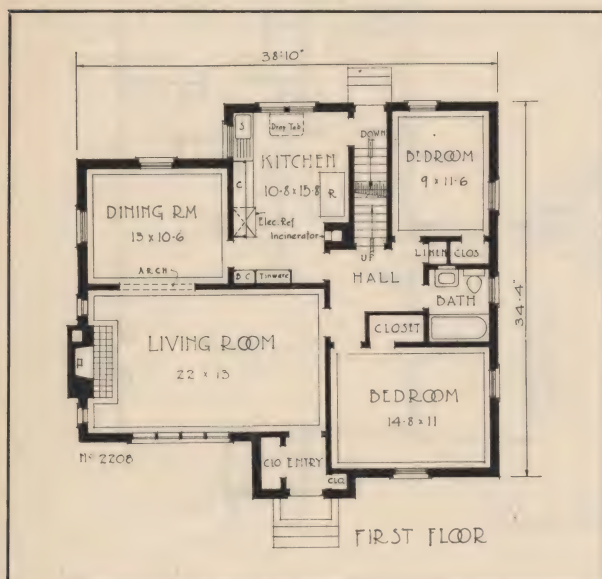
copper will become attractively weatherbeaten in time.

This is a five room bungalow plan, but space is provided upstairs for two fairly good-sized chambers and a bath. The front bedroom on the first floor is of an exceptionally good size, and both bedrooms have excellent cross ventilation, as well as has both the dining and living rooms.

The fireplace is a beautiful thing, being quite large, with a plastered breast and mantel-piece, and with decorative ceramic tiles used around the fireplace opening and for the hearth.

Features of this inviting little home are many. There are, for example, outswinging casement windows. The entry-way has a small open recess for umbrellas and a larger open closet for coats. There is a recessed bath-tub with the ceiling arched over it. Stairs go up from the end of the hall.

The kitchen—that acme of utility spot—contains all the most up-to-date conveniences in the way of modern built-ins, etc. The electric refrigerator is built in at one end; a broom and tinware closet is also built in, as well as the very necessary incinerator. Ample space is left for the handsome kitchen range and for a drop-leaf table for serving one's breakfasts.

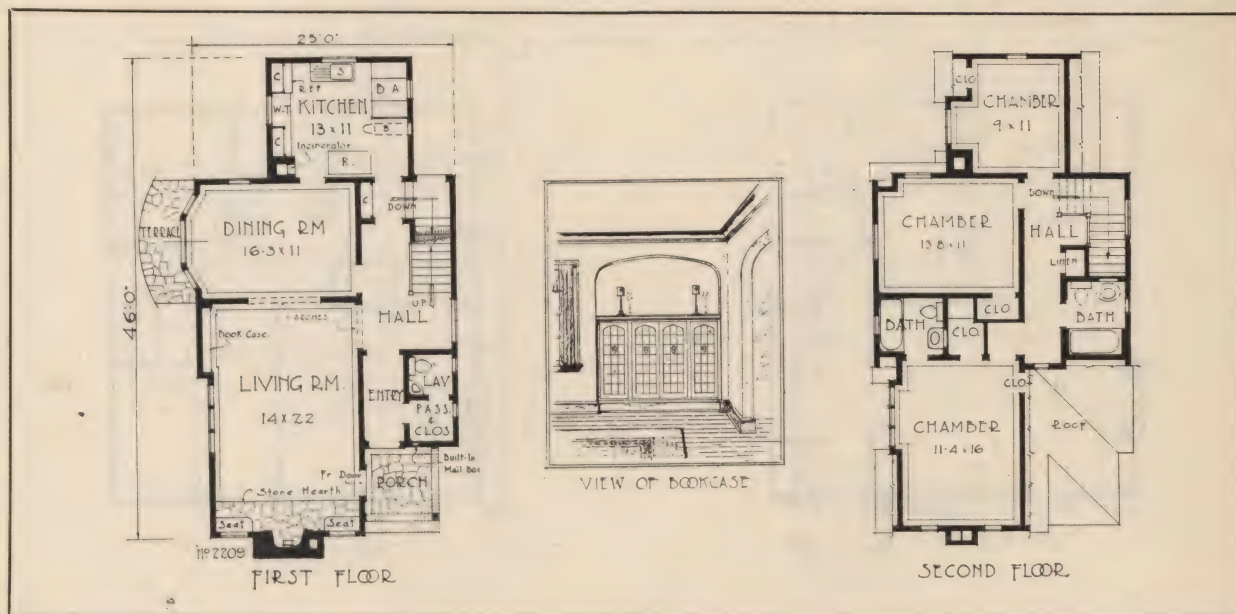




Like a Cottage in Devonshire

Designed with a width of but twenty-five feet, this home will be appreciated by owners of 35 to 40 foot lots. Walls are of frame, stuccoed and the gables are covered with wide siding. Stained cedar shingles, doubled every fifth course to produce the interesting shadow line. Chimney is of stucco and limestone, the recess is beautified with a wooden trellis.

Unusual is the fireplace. It consists of a stone-edged opening with plastering around this. Above is a heavy plank shelf on brackets. The hearth—of stone—is carried out for three feet and across the entire end of the room. Note the attractively recessed bookcase. The dining room windows look out onto a charming vista of flagged terrace.



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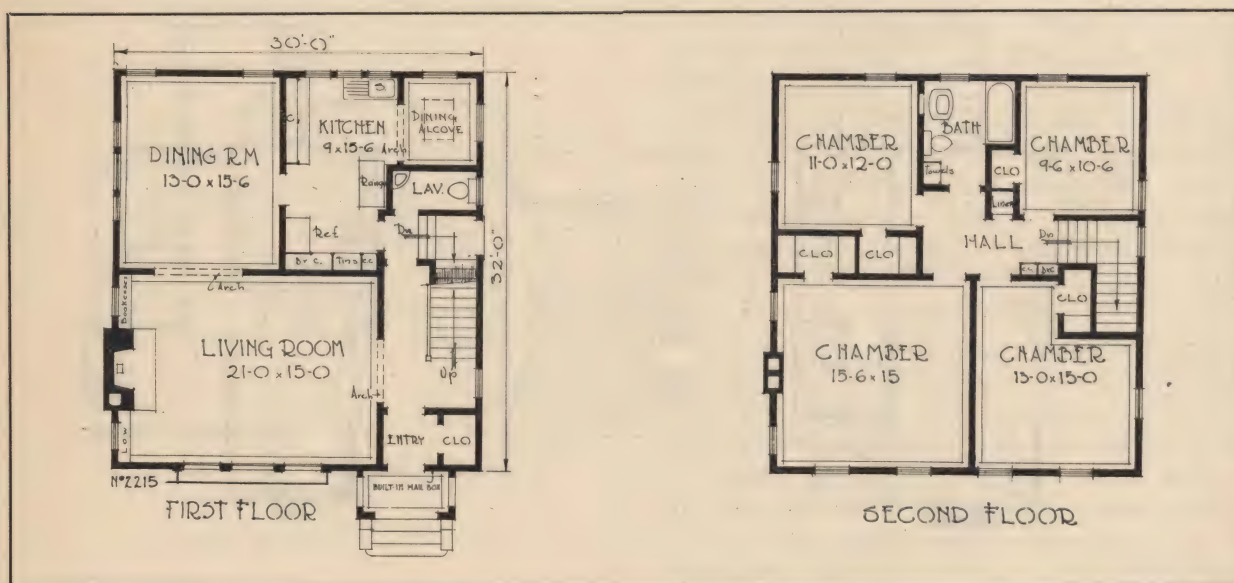
French Windows Add Much to a Home

Striking rather a pleasing note of formality, this house stands as an excellent example of a home which is in good taste throughout, substantial and very compact, considering the size of the rooms.

With a roof of tile, perhaps in a gay red, and the contrasting white or ivory shade of

the stucco on covered frame walls, the home would appear most inviting. Tile looks exceptionally well on a home of this type.

French windows are always distinctive and especially are they so here, due to further enhancement by pilasters supporting the plaster arches and wrought iron grilles.



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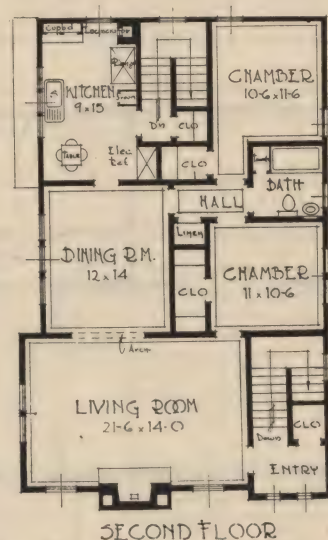


The Duplex---Paramount Today

To even look at this residence carefully and searchingly, one would hardly realize its multiple possibilities. The too-obvious effect of a double house plan, so frequently seen on every hand today, is lost here—and cleverly so. The broad chimney directly in front, of course, has its important role together with iron rail, in

the ingenious “camouflage” of this duplex.

Noteworthy is the well arranged interior and the many built-in conveniences; for example, electric refrigerator, mail box, cupboards, and incinerator. There is ample space given for the installation of a breakfast table in a corner of the kitchen.





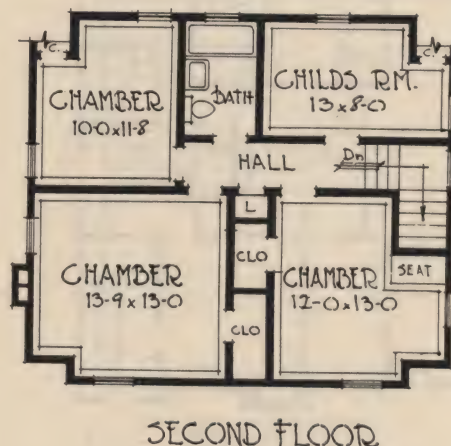
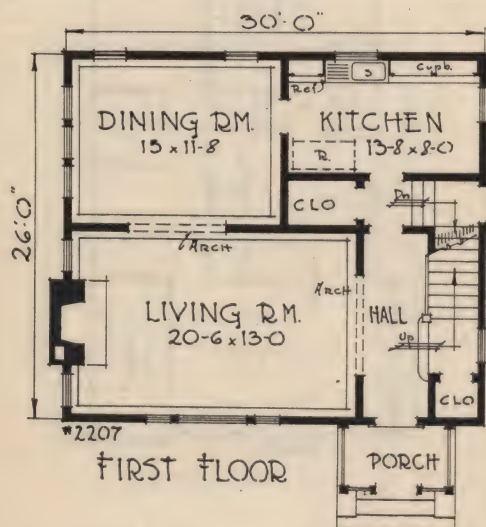
A Snug Little Dutch Domicile

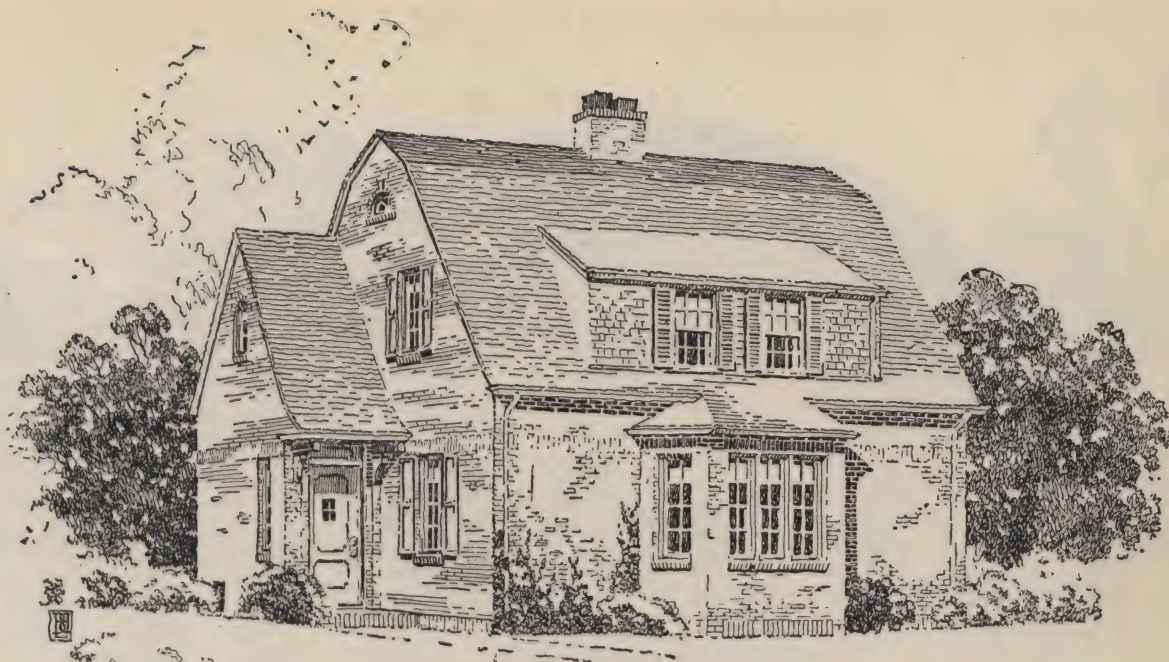
"Snug" is the expressive word for the Dutch Colonials—"snug" and "cozy"—for they are just that. They always manage to appear so neat, so compact, so plain and yet so inviting.

This is really a good sensible home, not at all unusual, but one of excellent proportions and thoroughly practical. There are soft-toned shingles on the walls and on the roof. The colorful note possible with brick, is used

for the base course, for the steps and the chimney. The shutters are a necessary addition to the Dutch Colonial.

The glazed-in entrance is quite delightful and the front living room group of windows is pleasing, having a wide center sash with its transom above. The window has been beautified in true Dutch fashion by the addition of a long flower box filled with—tulips, perhaps?





The Brick Version of the Dutch Colonial

The hospitable quaintness of the gambrel roof is universally popular. The long, lower rafters, and short upper ones, provide a large well ventilated attic which will tend to keep the upper rooms cool in summer.

This plan is adaptable for either town or country, as all the rooms have exposure to the front or rear. It may be placed on either a narrow or a shallow lot.

Tiny glass panes twinkle a welcome from the panel of the Colonial door. Inside one discovers a good-sized stair hall, off which is a convenient closet.

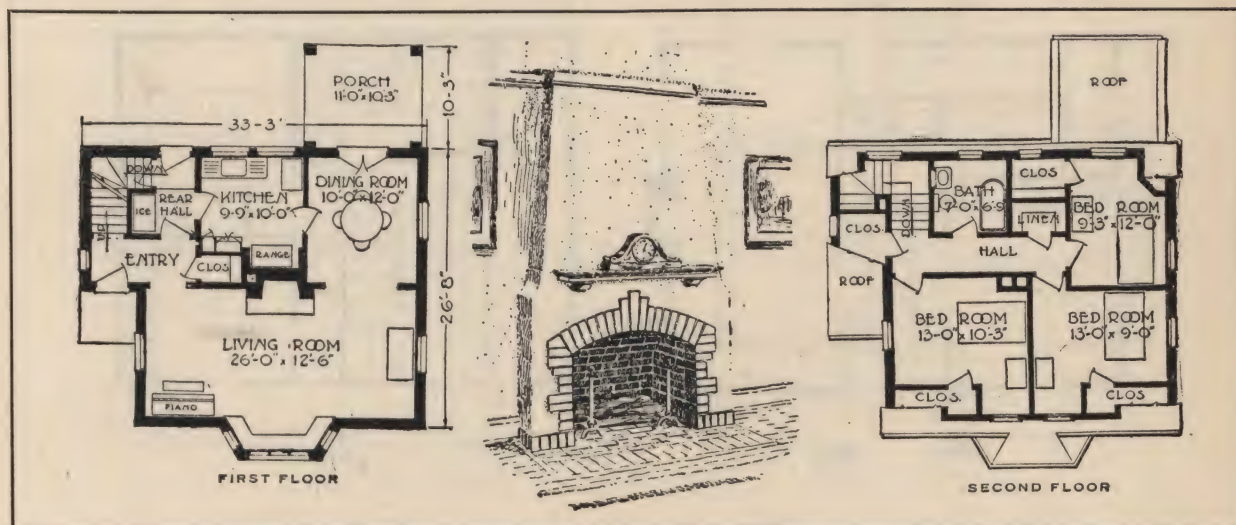
The unusually large living room occupies the

entire front of the house. A deep inviting bay window, with wide-built benches faces the wood-burning fireplace. The arched fireplace, its brick trim and hearthstone contrasting with the plaster of the chimney breast, and its low, wide clock shelf smack of Dutch blue platters.

The dining room opens from the living room and beyond is a porch overlooking the garden.

Three good sized, well-ventilated bedrooms with closets, a bathroom, a linen press, and a storage closet, occupy the second floor.

The basement is full size and contains a laundry, heater and fuel rooms, vegetable cellar, and storage space.





Awnings and Homes---Gayly Inviting!

Pure in its classical expression and still quite ornate with its happy combining of many things. There is the informality of shutters and awnings on the second floor, and the porch capping made gay with window boxes, impressive to all beholders.

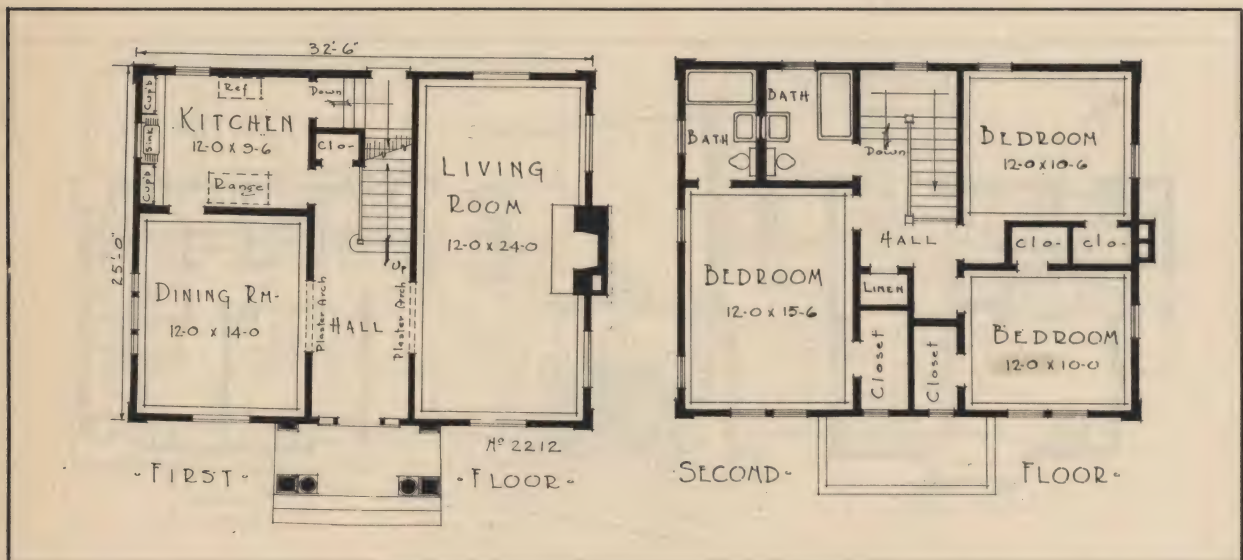
The wide pilasters at the corners of the home give a sense of solidity and massiveness. The columned porch further carries this out.

French windows, always popular, with re-

cessed and curved arches above them, and the wrought iron grilles below, accentuate the formal influence so very pronounced.

For exterior adornment, awnings, gayly and colorfully striped, and the blue-green of evergreens, artistically massed below the French windows at either side, take this house at once out and above the "ordinary."

Ample closet and bathroom facilities are provided for on the second floor.



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Impressive in Its Italian Touches

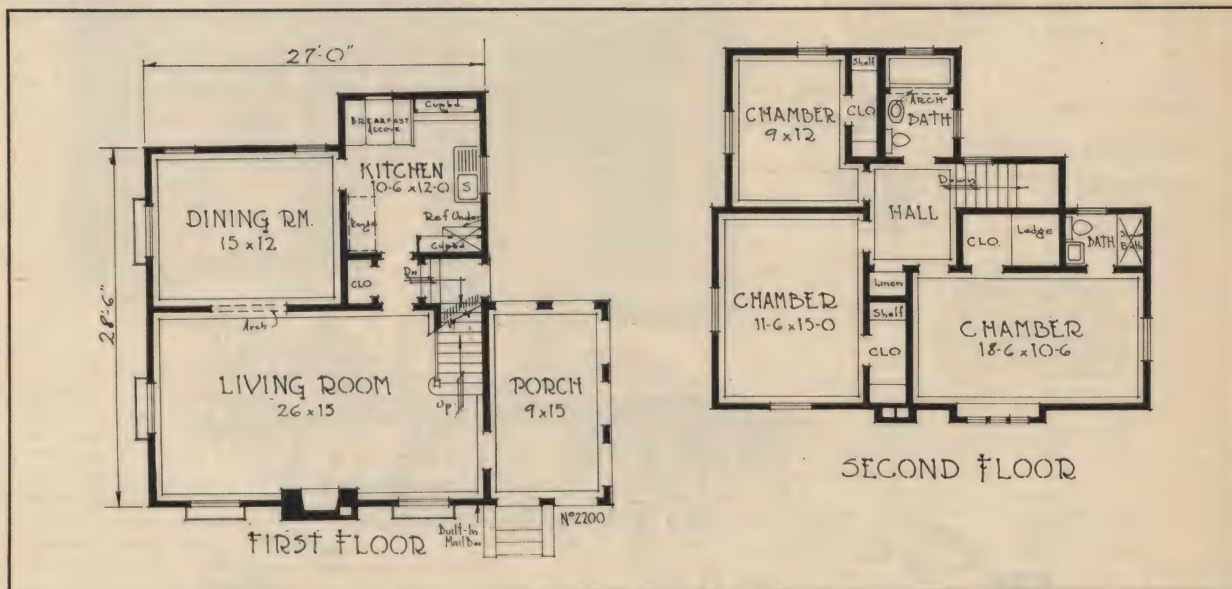
A house need not necessarily be large and expansive in order to incorporate into it successfully, those subtle foreign influences that make it so much more picturesque. An Italian or Spanish wrought iron balcony—a French window—English half-timber work—all these add a patrician note to an otherwise very plain exterior.

Walls are stucco over frame. There are

composition shingles on the roof. The placement of chimney is distinctive.

There is good arrangement of rooms on the second floor and all closets here are of a good size. The large chamber has its private bath.

Downstairs are large living and dining rooms, with the kitchen separated from the living room by a short passage-way, which has a coat closet adjoining.



A-Gypsying in the Lakeside Cottage

By PATRICIA KENT



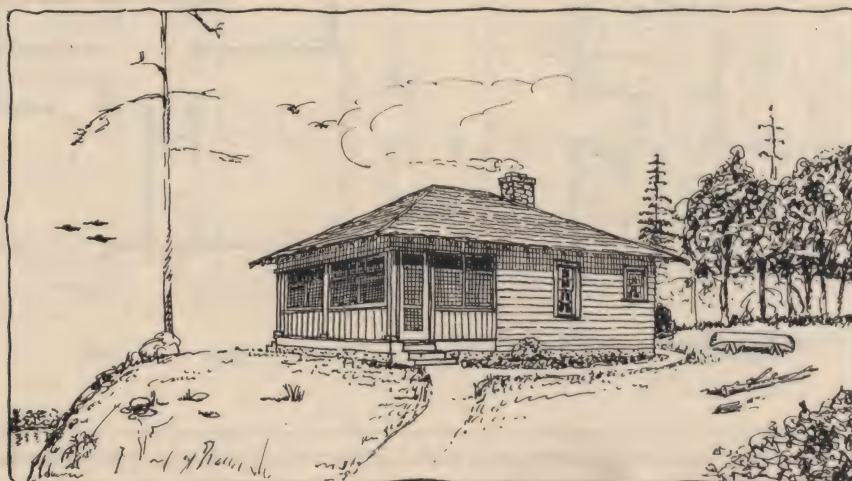
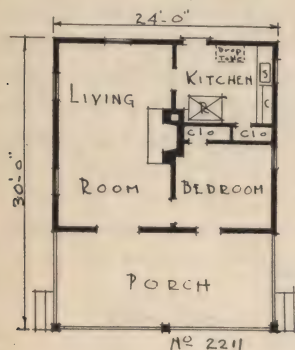
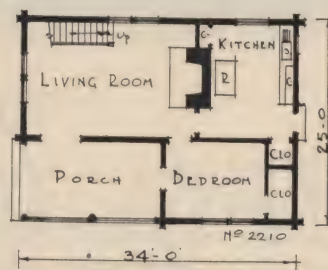
When you see a log cabin like this, don't you become obsessed, gentle reader, with an instantaneous desire to hie yourself off to the North Woods, to put up a cabin of logs around one of those natural stone fireplaces, and remain forever?

Here is no one or even two room log shack—no hurried or poorly devised plan—but a real log-house, if you please—one that “looks like something!” Simplicity of line, perforce, is dominant in order to facilitate construction. The kitchen has been so located that the range may be backed up to the fireplace. Over the living room is a second bedroom,

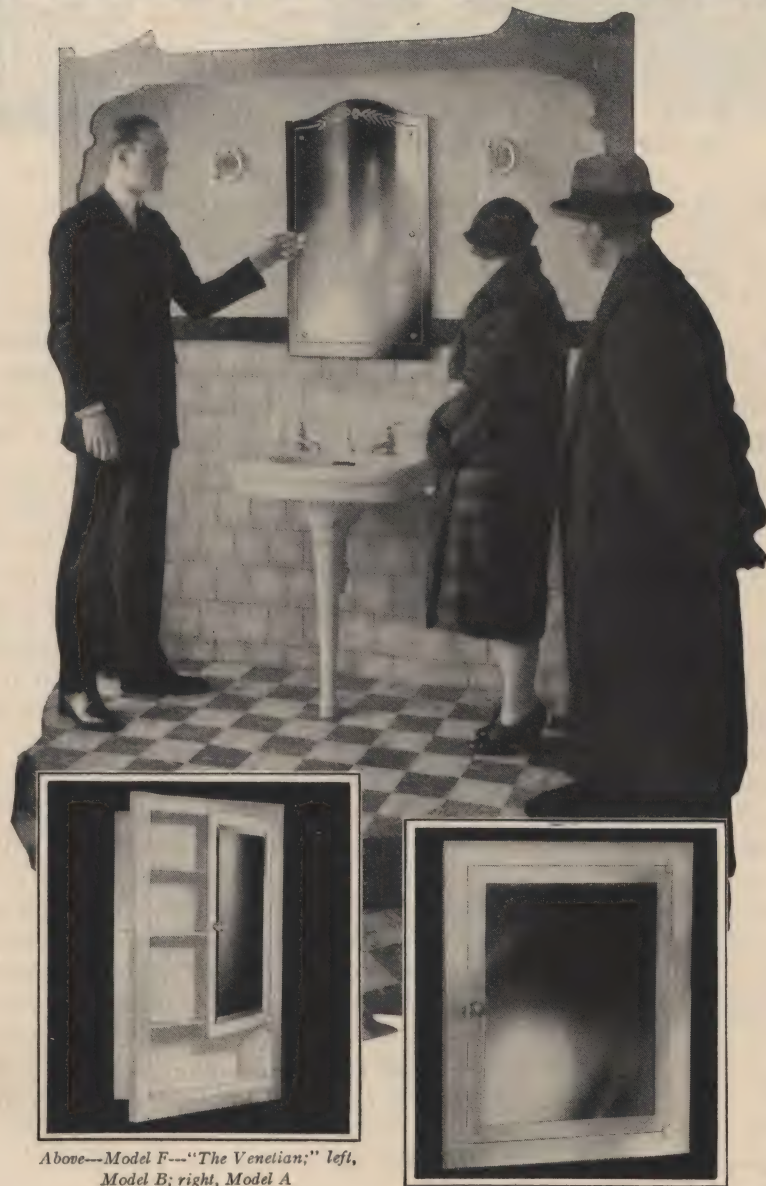
of good size and over the kitchen is a store-room, an appreciable addition to any lakeside cabin. A rustic fireplace, with plenty of room for a huge, roarin' fire, is built of stones

which are gathered from along the lake shore.

Below is a not an at all unusual, frame walled, cottage. The large porch is its outstanding merit, and the fact that two doors from the interior open onto the porch, gives an opportunity for a temporary division here, if desired. Construction includes drop siding for the walls and either composition or wood shingles for the roof. The fireplace here is of white common brick.



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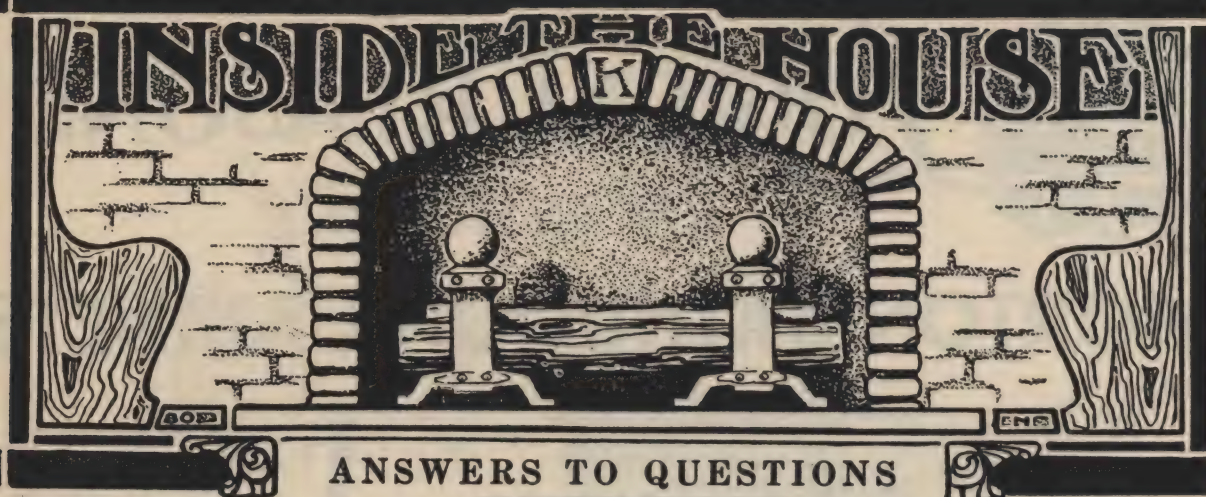
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City State



Editor's Note—Answers to questions relating to interior decoration and furnishing, color schemes, floor coverings, will be given through these columns (free of charge) in the order received.

To subscribers desiring quick service by mail, a nominal charge of one dollar is made and where samples of wall paper, curtain and drape materials are desired with price, from which selection of patterns may be made, a fee of two dollars per room or five dollars for entire house is asked.

In Regard to Draperies

QUESTION: I am taking the liberty of asking help from your Reader's Service, as offered. Would you kindly suggest window hangings for living and dining room: the living room has a southeast and west exposure, with grey and delft blue stippled walls. The dining room on the northwest corner, also has delft blue walls. Any help you can give me in this matter will be appreciated.

ANSWER: *Mrs. M. G. O.*— We are mighty pleased *Middletown, Connecticut* to be able to help you in the matter of your draperies for living and dining rooms, and offer our suggestions accordingly. For a living room with grey and delft blue walls, we would advise a very soft dull rose fabric in either plain texture or a self-tone damask. This will soften the coldness of the color in your walls and will help to make your living room more truly livable. Then, as regards the dining room, with its north and west exposure, a cheerful cretonne or chintz with a predominating tone of yellow in either piece, would be most charming. If the back-ground of this fabric is of yellow, the effect would be excellent.

To Make a Home Cheery

QUESTION: We would appreciate it greatly if you would give us a color scheme for both the exterior and the interior of our little house. My mother is a shut-in and so we are always home, and consequently we would like to achieve comfort and cheeriness with space and freedom in the arrangement of furnishings. What color stucco and trim: also shades?

All floors are white oak except kitchen and bath which have linoleum. On occasion, I would like to use the sun room as a bedroom. We have an upright piano, radio, pedestal table, one mahogany arm chair,

panel back, Queen Anne legs and loose cushions, an arm rocker with panel back in two-tone walnut, one tall spindle-back dark oak arm chair and as yet we have no bedroom, kitchen or sun room furnishings. Should I paint or paper walls and what color? Please advise me as to single or double wall lights and shades, dull brass or silver? The fireplace is a gold-brown mottled brick—should it be varnished?

ANSWER: *C. M. M.*— The little house you are *Hutchinson, Minnesota* building is quite adorable—and we are so pleased to have you let us help you with "the trimmin's" both inside and out: We're going to begin with the exterior color scheme, working from the roof, which you have marked as being made up of red asphalt shingles. Now, there are several schemes that can go decidedly well with red asphalt roof—grey, buff, a pale yellow, cream color—for the stucco. Then, for the exterior trim, dark green is always suitable, matching, as it does, with practically anything, and especially with buff, cream or grey stucco exterior walls. Draw the curtain sash (exterior) in black, since the contrast is always good, although this too, is often done in the same color as the walls of the exterior, being a matter of personal choice. You will have then:

- | | |
|--------------------------------------|-------------------------------|
| 1 | 2 |
| Red roof | Red roof |
| Grey Stucco walls | Cream Color Stucco |
| Dark Green Trim | Ivory Color Trim |
| Window sash in black, or dark green. | Window sash in black or Ivory |
| | 3 |
| | Red roof |
| | Buff stucco walls |
| | Dark green trim |
| | Sash the same. |

Now, in regard to the interior, please do not think of varnishing the fireplace. A fireplace built of mottled brick, such as you say yours is, is lovely just in its natural state, without making it glare with gloss or varnish. It will harmonize with the room's furnishings to a much better advantage, if you leave it in the soft, natural tone that a mottled brick of golden brown will give.

For the small home, the most pleasing and cheerful way of decorating is done with wall paper. It is warmer and more cheerful than paint. The living room, done in a stippled paper in a warm, parchment color tan, using cretonnes for hangings in color of gold, rose and blues, would create the liveable atmosphere that you wish so much to produce here. If you would add one small over-stuffed sofa to the pieces of furniture that you already have, a still more comfortable effect will be gained.

The sun room, opening off the living room, should be done in wall paper with a background of the same tan as that of the living room, and with some design in soft colors, to harmonize with the cretonnes used for the hangings in living room. Then, perhaps a gold-colored voile for curtains in the sun room. In this way, the colors, used in both rooms will harmonize and tie your rooms together, giving a much greater feeling of space and freedom. The rugs, by the way, in both of these rooms should be in neutral colors, either in Wilton, Chenille or Axminster. For the furniture here, why not purchase an appealing little set in painted finish—in some soft color like pale green or buff. The furniture would then be more appropriate when you desired to turn the same into a bedroom. A bed room, when opening off the living room and when it is on the first floor, may be done very satisfactorily with sand-colored walls and colorful chintzes at the windows, and the same for the bed covers, or in this particular case, for slip covers or cushions in the sun room. This gives more of the effect of a small sitting room, rather than the very dainty chambers more suitable for upper floors. You could also use hooked rugs in colors to harmonize, or serviceable oval rugs would be in keeping. Furniture, besides our first suggestion of painted, would be very suitable in the walnut, especially since several of the pieces in the adjoining room are walnut.

The bathroom and kitchen should be painted and enameled, thereby making the practical and washable wall, which is certainly to be desired. We would suggest colors for the kitchen in a yellow ivory, and for the bath, a cool green.

We would advise that you use double wall brackets for your living room, and that the bracket be in a dull brass finish. Why not use tinted shades—lovely and soft. Then, for your window shades, they should correspond with the exterior trim, as well as the interior. If you use exterior stucco of buff, then use buff shades at the windows, etc.



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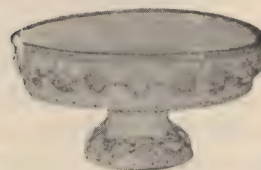


'PERFECTION'

Brand Oak Flooring

Tasty Recipes for Hot Weather

By BETTY BENTON



EVERYBODY appreciates having some good recipes to prepare for warm weather dishes. Appetites seem to grow more "finicky" with the heat, and things must look delightful and delectable before we seem to have the urge to eat them. We are giving here some practical and very tasty dishes that would tempt anyone's appetite—be it in the midst of hot July or later in the cooler weather. Delightfully refreshing is:

STRAWBERRY ICE CREAM

Sprinkle two cups of sugar over two quarts of strawberries. Mash them and let them stand half an hour, or until the sugar is dissolved. Meanwhile, prepare the ice and pack the freezer. Turn the berries into a large square of cheese-cloth which has been placed over a bowl. Gather up the edges of the cloth and twist them, squeezing as long as any juice or pulp will come. Then, empty the pulp and seeds left in the cloth into a pan and pour on, gradually, about a pint of milk, mixing it well with the pulp until the pulp is separated from the seeds. Squeeze again until perfectly dry. There should be nothing left in the cloth when this process is completed, save a little ball of seeds. The pulp will thicken the milk, and it is much nicer than the juice alone. Add to this pulpy juice as much cream as you have, from one to three pints, and sugar to make it very sweet, or to taste. Cream should be scalded and cooled. Freeze as usual. This is delicious, and a great improvement over that made by simply mashing the fruit, where the presence of seeds is objectionable.

NUT ICE CREAM

Use filberts, hazelnuts or chestnuts. Shell and blanch the nuts, then either boil till soft, mash to a pulp and press through a strainer; or, roast slightly, chop, pound to a paste and sift; pound again all that does not go through. Then cook the nut paste with the cream or custard. Allow one cup of nuts to either receipt for ice-cream.

English Walnut—shell, blanch, chop fine, sift and stir into the cream when partly frozen.

American Walnut or Shellbark and Pecan nuts—Shell, chop fine without blanching, sift and stir them into the cream just before freezing, or as soon as thoroughly chilled. In using pecans, avoid taking any of the puckery brown substance which often adheres to the meat. Rinse the nuts quickly in hot water and dry them before chopping. Ice Creams made with nuts should be salted more than other creams.

Speaking of chilled deserts, we must not overlook:

FROZEN CUSTARD

1 quart milk	6 or 8 eggs (yolks)
1 cup sugar	Flavoring
1 salt-spoonful salt	

Scald the milk, beat the yolks till thick and creamy, add the sugar and salt and beat again. Pour the hot milk over them, and when well mixed turn into the double boiler and cook until thick and creamy. Stir constantly, and lift the boiler up from the fire occasionally, to check the cooking. Strain at once, and when cool flavor to taste. This will be greatly improved by adding a little cream (even if it be but half a cupful) just before freezing. When eggs and milk are used without cream in making ice-cream, they should always be cooked before freezing. Then the ice-cream will be rich, smooth, solid and fine grained; but when made without cooking it, it will be snowy, mushy, or full of icy particles, and be thin and watery when melted.

While on the subject of frozen desserts it would certainly be an over-sight to not mention Sherbets! Many people prefer them to the heavier ice creams, and we have here two wonderful recipes for both lemon and orange sherbets. Sherbets and ices are made with the juices, and water and sugar. Manage to keep on hand, if you can, a supply of canned fruit syrups and a variety of delicious desserts may be quickly prepared. To give a nice, velvety smooth consistency to water ice, dissolve a tablespoonful of gelatine. But follow the directions given under Orange Sherbets, for all the other varieties.

Cont. on page 330.

Slow growth, dependent on ideal climatic, soil and drainage conditions, causes narrow annular growth rings (A), which, in turn, produce close grain (B), resulting in a fine-grained floor illustrated in panel (Fig. 1). This is a specimen of Ritter Appalachian Oak Flooring.

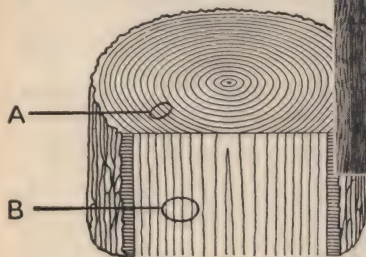


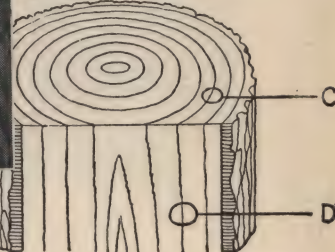
Fig. 1



Fast growth causes wide annular growth rings (C), which, in turn, produce open grain (D), resulting in a flashy-grained floor illustrated in panel (Fig. 2). This is a specimen of inferior Oak flooring manufactured from timber grown under less favorable conditions than those found in the Appalachians.



Fig. 2



Dining room, residence of James A. Short, Philadelphia, Pa. Wm. C. Prichett, Architect, Ritter Parquetry Flooring used.

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PLUMBING SANITATION

Bath Tubs

By FAIRFAX DOWNEY

NEITHER history nor a tale of tubbing can neglect the grand old Potomac, "The Bathtub of the Presidents," which washed Washington, both George and D. C., and in all probability laved all succeeding Presidents up to Fillmore, who when he came into office caused the first bathtub to be installed in the White House. That was in 1850. The Fillmore facility remained the sole modern convenience of that type until the Cleveland administration increased the equipment thirty-five years later.

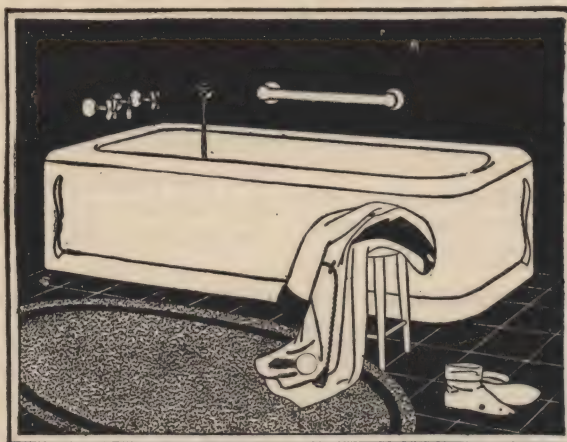
President John Quincy Adams particularly must have wished vaguely for something of the sort. It was his habit to take his plunge in the Potomac at the foot of his garden, daily, between daybreak and sunrise, "weather permitting," the chronicle states. Rain perhaps was regarded as a shower-bath, and a walk in the garden became then all that was necessary. Once somebody stole the presidential attire lying on the bank and the August bather was forced to hail a passing lad and despatch him for more attire! On another occasion, a woman newspaper correspondent caught the Chief Executive at his matutinal ablutions. John Quincy had previously refused to give her an interview, being strongly opposed to women reporters. But when she got him cornered in the Potomac, his views perforce were altered. She would not go away until he reciprocated by releasing something for publication. That was her ultimatum, and she stuck to it. Neck deep in the river, the President finally capitulated. One can imagine that her story led off: "Although ordinarily shy, modest, and retiring, President Adams dropped his habitual reticence today and talked freely

to a reporter, whom he received most informally," etc.

The initial bathtub of the Executive Mansion had been antedated by eight years by a contrivance into which, with astounding fortitude, one cold December morning in Cincinnati, stepped one Adam Thompson. It is related that he derived the big idea from Lord John Russell. On his return to the United States, Mr. Thompson supplied plans for the new-fangled contraption to workmen, chief among whom was a cabinetmaker. That began the cabinet era of the Amer-

ican bathtub. Some of the results really ought to be collected as early Americana!

The Thompson tub was encased with mahogany and lined with sheet lead, and weighed about a ton. From the old family pump in the back yard water was piped to the attic, whence one pipeline led it cold to the tub, and another, coiled down the chimney, provided it hot, if only there was a big enough fire in the hearth. The bath went across big, and is said



to have been the chief feature of entertainment at a Christmas party given by the inventor to his friends.

The reputation of the new bathtub, of course, spread rapidly. After that, the deluge. But for years, for centuries, Americans had made out with what Nature offered in the way of ablutions, and that offer was hardly enticing in the winter. They had supplemented that with portable tubs—but such a bath was an undertaking not to be entered into at a moment's whim.

Benjamin Franklin is recorded as having taken, while in southern France, the celebrated slipper-bath, so called because the tub was of shoe shape. One entered at the top of the affair, if humanly possible without the aid of a shoehorn, and one was very snugly encased and

submerged to the neck. Perhaps Franklin was first wrapped in a sheet: in view of the rough interiors of the tubs, that concession to epidermis was often made in polished France.

When bathtubs became self-filling and hence stationary, Yankee ingenuity ran riot in their design. Bathing left the hardship class and approached that luxury to which it had been an utter stranger since its Roman days; that luxury which it was to attain and surpass, though it has never equalled the sociability of bathing in time of the emperors. There was the sofa-bath, of which the slogan might have been written: "Bathing made comfortable." Such a catchword might have also applied to the tub with a semicircular enlargement at one extremity to afford plenty of room for stout bathers. Another innovation was the "rain-bath." A bucket of water was hoisted on to a ledge, then tipped into a perforated drain, and there you were with a shower-bath. For a while, these showers were well thought of as a treatment for insanity. But that was before people began to sing in them. It needs no old-timer to recall the early tin tub, with its broad wooden rim. They are far from having attained the dignity of museum pieces . . .

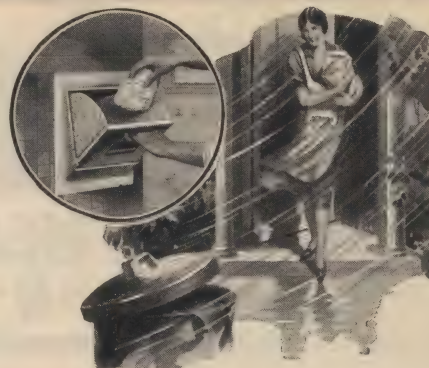
Doctors predicted all manner of deadly ills for the sybarites who persisted in indulging in the debilitating habit of bathing daily. Legislators went into action. The Common Council of Philadelphia turned down a proposed ban on bathing from the first of November to the middle of March by two votes, but Boston (in 1845) proscribed bathing except on medical advice. Virginia proceeded to slap a tax of \$30 a year on every tub imported into the State. The cities of Hartford, Wilmington, and Providence indicated disapproval by boosting their water-rates.

Hence, it is not surprising that no public baths were established in this country until 1891, long since bathing had been made easy. All the opposition had tended to keep baths private; in fact, almost bootleg. It is not impossible that in Boston certain of the citizenry who liked their little bath now and then were able to find friendly physicians who were not over-conscientious about their bath prescriptions.

The evolution of our national tubbing had been slow enough without legislatures denying it. The first pumping-station started to make tub-filling easier only a little more than 100 years ago. The facility of outgo dates back to 1855, when Chicago put in operation the first sewage system of any account. Not until Civil War time did guests at the larger hotels have much prospect of bathing at all in the modern manner; and not until after Spanish war time could a guest ask for a room-and-a-bath in the fond hope that the latter was going to be his very own. Now the bathtub bids fair to become as exclusive an affair as the individual drinking-cup. The hotel announcement of "every room with a bath" is no longer pretentious. We find nothing extraordinary in apartments of six rooms with three baths.

Cont. on page 330.

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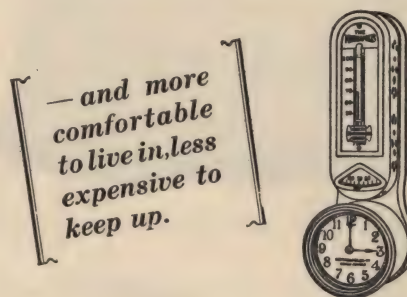
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Lighting the Dining Room

This is the Second of our Series of Five Articles on Home Lighting. In July, Utility Lighting for the Workshops of the Home.

By LAURENE LITTEL

HAVING dispensed in our May issue with the fascinating task of decorating our living room with light, we turn to the dining room adjoining and breathe a sigh of relief. Not so complicated this, we say! Some sort of light centered overhead, a switch at a doorway, and the deed is done. It is—after a fashion—but let's peep into the dining



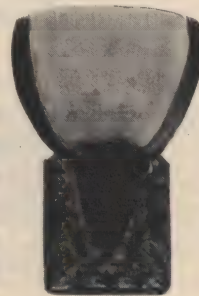
rooms of some of our intimate friends to see their finished effect.

Why has Elouise always that cheerful perfection about her dinners that the rest of us long for? What is there less appealing about Ruth's more subdued functions; why the positive gloom in the dining room of Theodora's? I have it! She is permitting her unconsciousness of good lighting to outweigh the charm of her delicious meals. Surely, to be tasty, her meals must look right—but where has she made her mistake?

Her room is average size, the walls, roughly plastered, are finished in the lighter browns. Conforming to period, her chandelier is of the candle type, hung at a considerable distance from the table top. The five candles which are unshaded are equipped with

flame tint, "flame shaped", or torch lamps of 25 watts each, totaling 125 watts. Small wonder that her guests have difficulty in making themselves comfortable in such an atmosphere! The dark surroundings absorb a larger portion of an already inadequate light source. Let us help her correct it. The candelabra type of chandelier, while not altogether satisfactory for a dining room, can be used in such a way as to be entirely desirable.

Lowering the chandelier to a height of about 36 inches from the table top will be our first move. In this way the direction of the light to the table rather than the ceiling can be managed. Next, we will replace the flame tint lamps with inside frosted lamps of 25-40 watts, depending on the room size, coloring and number of candles. Several good reasons for this change present themselves. The inside frosted lamp, being more efficient tint of the same the demand for Then, too, foods, are shown to best colored light and indifferent that exceeding pride in the delicacy of her menus, the snowy whiteness or harmonious color combinations of her linen and china or the perfection of her silver.



Contrary to the common belief, one does not lose the subtlety of coloring in using the whiter, diffused light, for when properly shaded, only the downward light is uncolored, while the shades diffusing the cross rays repeat the colors common to the entire decorative scheme. Thus, by increasing the efficiency of the lamps, placing and shading them properly, we have given the room a feeling of charming hospitality. Surely it is worth the effort.

Our wise Elouise has adopted very successfully indeed the principle of the lighting device pictured. She

has ample light on the table top yet the faces of her guests have only a soft, even diffusion. The silk shade surrounding the reflectors is a lovely quality, repeating the dominating color of her figured drapes. No fear of gloom here, for we have concealed a lamp of 150 watts and distributed the light by means of reflector and diffusing glass. A unique touch has been added by the happy placement of opalescent, calcite pocket lights, a decided departure from all former bracket arrangements, wherein the mechanics of the lamp are concealed and only the so called "spirit of light" is eminent—just as exterior lights and shadows are seen and felt with no mental reference to the sun which causes them.

No definite rule as to placement of wall lights can be established beyond an adherence to pleasing proportions. A most satisfactory dining room light harks back to the old dome, with modifications, of course. It is made of lovely, decorative glassware, is cylindrical in shape and has an aperture at the bottom of 6 to 8 inches permitting the light of a high powered lamp to escape downward, but hemming in the diners with a less brilliant glow. This type hangs by a chain, but much lower than other types, preferably 24 to 36 inches from the table top.

Novelty lighting may be introduced at the buffet or built-in side board. As in the living room, a thought must be given to outlets, for the operation of electrical equipment such as the percolator, toaster, chafing dish, waffle iron and such candelabra as one may wish to use on the buffet. An electric fan may aid in air circulation for extremely warm summer days, the vacuum cleaner must have an accessible connection. It is advisable to have not less than two duplex type convenience outlets. Some home owners prefer to have one such outlet under the table.

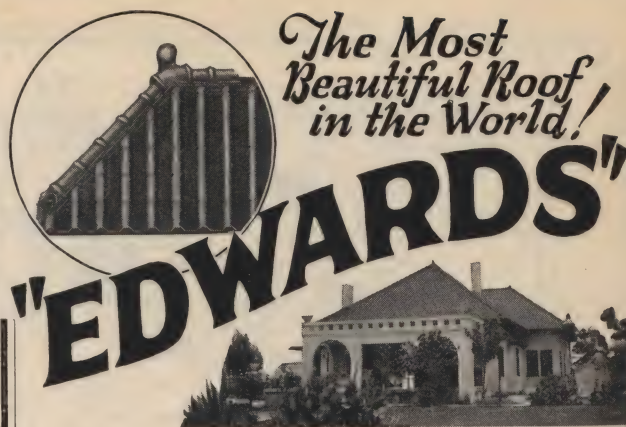
Breakfast Room Lighting

One might say that the breakfast nook bears the same relation to the dining room as the sun parlor to the living room. They are kin and we may apply the same principles of lighting. Usually, however, the nook is in much lighter character than its parent room.

Happy the husband who saunters forth in excellent mood after an appetizing breakfast! Surely this wouldn't be possible in a dingy or dimly lighted corner, so why not repeat the gayety of the morning's sun in decorations and lighting equipment, to counteract the gloom of a grey day or early winter dusk?

Glassware is washable, effective, and altogether fitting here. Have a care to light the table and not the walls or ceiling, lest said husband find his bacon in his lap and have legitimate cause for irritation. A common arrangement of built-in table and benches with a window centered opposite the entrance, permits the location of a convenience outlet beneath the window, just above the table, thus eliminating as far as possible, unnecessary lengths of cord for toaster and percolator. Regardless of the room's size, the drop light should

Cont. on page 330.



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Some Interesting Wood Finishes

By JANE STEWART

If you have Painting or Finishing Problems that are bothering you, why not let Miss Stewart help you with them? She is glad to answer all inquiries.

FINISHES for woodwork exist in such variety that it is almost possible for every house to boast an entirely distinctive treatment. There are over twenty kinds of wood suitable for interior trim and dozens of ways of finishing each.

One of the most unusual is known as Sugi finish from the Japanese Sugi wood that is a favored material for interior trim in the Orient. This wood resembles our cedar and is highly prized for its beauty and peculiar grain. The Japanese Sugi is really driftwood that has been swashed about in salt water for a sufficient period to enable the action of the waves and the chemical action of the salt sea to destroy the softer part of the wood and leave the harder grain in irregular ribs and shapes which give an appearance similar to embossing.

In reproducing this finish for modern American homes, cypress is used because it does not contain pitch or rosin. The lumber must be bone-dry. Then the flame of a gasoline torch is slowly passed across the face of the board, forward and back, until the whole surface is blackened. This is allowed to remain for at least forty-eight hours. Next the surface is rubbed with an ordinary wire brush until the charred portion is removed and the grain brought into prominence. The heat chars the soft growth and merely colors the hard grain. By removal of the charred portion the grain is thrown into considerable relief, the coloring varying from the almost black appearance of the hard growth to a light tan. The rubbing should be with the grain and the deeper the rubbing goes, the lighter the effect and the greater the contrast. The brown dust is removed with a dry bristle brush.

Various color effects can be produced by following up this process with an application of a pigment, which is applied in a flat coat and then wiped off from the

higher parts of the grain with a handful of cheese-cloth.

This finish should be used with plain walls since it provides sufficient decoration in itself. It combines well with a soft, golden-tan wall color, dull blue or jade green, and is excellent for panelling as well. Sugi finish is best adapted to library or living room decoration. In spite of its distinction it is a highly economical finish since the wood best suited to it is that which has a slightly raised grain and is, in consequence, undesirable for ordinary work.

Every home owner should be familiar with the proper finishes for hardwoods so that if he is so fortunate as to have trim of this type, the finish will enhance rather than conceal its quality. The beauty of hardwood is in its grain and texture. This should not be concealed by opaque (paint) finishes, but should be treated with varnish which is transparent. Oak, walnut, mahogany, chestnut, yellow pine and ash have usually beautiful graining and show to best advantage when varnished or stained and varnished. Oak, walnut and mahogany take kindly to stains and, in this way, the color of the trim may be changed without losing its essential virtue. These three woods require a paste filler also, whereas other woods which are to be varnished need no filler. If the wood is to be stained the stain should be applied before filling.

I have stated that hardwood should not be painted, meaning that no finish that hides the grain should be used, but there are *some special and unusual treatments* for hardwood for which paint is used. Open grained woods, like oak and chestnut, can be beautifully finished by using two coats only of flat paint, other than white. This finish permits the grain to show while modifying the color of the wood to harmonize with the walls and decorative effects of the

Cont. on page 330.

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Some Interesting Wood Finishes

Cont. from page 328

room. This is a good treatment for woodwork that is almost without mouldings.

Another interesting treatment for hardwood trim is a weathered or silvered finish obtained by coating the wood with a light brown stain that has been grayed by the addition of a black stain. This dries very quickly and is then treated to a coat of paste filler to which either white or aluminum paint has been added in generous quantity. After this has set for thirty minutes the wood is wiped across the grain. After twelve hours the surface may be varnished and rubbed.

Another effect may be obtained on hardwoods such as oak by using a stain and contrasting colors in the filler. A dark mision oak stain might be used with a filler tinted with venetian red; russet stain with white filler, golden oak stain with dark blue filler and green stain with neutral gray filler. Because the grain of the wood is not equally receptive to the colored filler, certain portions retain more of it than others. It makes a highly decorative finish for libraries or dining rooms.

True Spanish interiors are as rich in color as their exteriors promise. This is as much a matter of necessity as custom, since the textured walls of the true Spanish interior demand gaily painted woodwork to relieve the sombre effect.

Interior finishes for the Colonial house are usually a point for controversy. The best rule to follow is to adapt the traditional decoration of the small Colonial home to modern small homes designed after this style. The old small or medium sized Colonial home used very simple decorative treatment, while the mansions and plantation homes adopted a more elaborate style, which incidentally, varied with the current fashions.

Of course the English style house requires dark oak woodwork. Panelling is always appropriate, but should be used only in large rooms. Beamed ceilings are essential to this style of interior. The beams should be stained and varnished to match the woodwork.

Many of us however, live in houses that are not definitely "period." For distinctive woodwork treatments, those mentioned in the first part of this article will be found satisfactory. After all, woodwork frames a room and should not be made as inconspicuous as possible. Picture framing is an art in itself and many a picture that looks dull on the easel or in a stupid frame, fairly glows when it is well framed. Give your woodwork a clear, definite treatment. It will bring out the architectural design of the room as nothing else can.

Breakfast Room Lighting

Cont. from page 327

have switch control. Children are prone to climb and crawl and it is far better to be safe at the start and to place said switch within their reach.

The wattage of the accompanying inside frosted lamp will depend on the rooms' size and coloring, the lighter walls absorbing very little light. Ordinarily 60 watts in the single drop type is adequate.

The selection of suitable lighting equipment for these rooms is of no little importance. We realize that next to the preparation of food comes the presentation of it in a way appealingly delectable to family and friends. Does not our prowess as hostess depend on just that presentation?

Table Chat

Cont. from page 322

ORANGE SHERBET

1 tablespoonful of gelatin	1 cup sugar
$\frac{1}{2}$ cup cold water	1 cup cold water
$\frac{1}{2}$ cup boiling water	1 pint orange juice, or
	7 oranges

Let the gelatine dissolve in cold water for ten minutes, then add the boiling water, and when dissolved, add sugar, another cup of cold water and the orange juice. Strain when the sugar is dissolved and freeze. Some prefer to boil the water and sugar to a clear syrup, removing the scum, and when cool, adding the fruit juice; others use the white of an egg, beaten stiff, adding it after the sherbet is partly frozen. To make pomegranate, make the same as orange sherbets, using, however, thhe blood-red oranges instead of the others. Serve in orange baskets.

LEMON SHERBET

4 lemons 1 quart boiling water
1 pint sugar

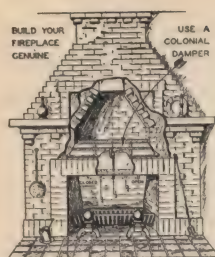
Shave off the peel from two lemons in thin wafer-like parings, being careful to take none of the lighter-colored rind below the oil cells. Put the parings into a bowl, add the boiling water and let it stand for ten minutes, closely covered. Cut the lemons in halves, remove the seeds, squeeze out the juice and add it with the sugar to the water. Add more sugar if needed. When cold, strain it through a fine strainer into the can and freeze.

Bath Tubs

Cont. from page 325

Greece's was the glory of the gracefully sculptured bird-bath effect, Rome's the grandeur of her ponderous thermae. To the tent-folding Arabs belongs the credit of the discovery of the sand plunge, while the Turks early went into steam. Combine the best of all their devices into one small, compact item and you have the present triumphant development of that fine old 19th century piece, the American Bathtub.

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The New Watsonia

Cont. from page 294

others seem to resemble single dahlias, and then again, there will be three of each.

All the differences among these hybrid seedlings are not above ground, for the bulbs themselves vary largely in their modes and manners, some growing so closely clustered that they must be cut or torn apart, others responding to gentle pressure. Again, some of them increase astoundingly, whereas others multiply but little and that little very slowly. It seems worthy of note that those that increase the most prolifically are the ones prone to bloom the most freely and the most beautifully. For the sake of these same bulbs, it is a wise plan to cut away all except the seed pods actually wanted for use, thus forcing the strength into the bulb itself.

There is room for considerable experiment in crossing the watsonia with the gladiolus. You will probably be forced to do your own hybridizing to try this experiment. I believe the watsonia proves the more certain seed bearer in this case, and the more abundant pollen of the gladiolus is better for fertilization.

But whether or not you wish to travel the adventurer's road of the seedling bed, try a little group of the White Watsonia among the next gladiolus planting. By the second season I believe you will be searching for their orchid tints as well, glad to make the acquaintance of this new aristocrat of the garden.



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Journeying on the Continent

With

Constance Gregory

BROWSING around in our May columns of this page, we divided our time between London, Paris and Florence—and this month finds us paying a bit more attention to outlying districts of various countries. For instance, there's *THE ROAD ROUND IRELAND* by Padraic Colum, and we are delightedly lost amidst such fascinating localities as Louth, Breifny, Donegal, Athlone, Cork and Dublin. We are enmeshed in an exquisite folk-lore that has its existence yet in these Irish settlements. Mr. Colum has given us types of men and women who go to make up peasant Ireland and interprets their Gaelic life. Another side of Ireland is given in the pictures that are reproduced as illustrations; they are the work of the very remarkable school now in Ireland. The book is from the House of MacMillan in New York City and sells for \$4.00 the copy.

Next we are *SAILING ACROSS EUROPE* with Negley Farson, as issued by The Century Company of New York, at \$3.50. Always Mr. Farson has an eye for color, for personalities, and incidents of unusual charm. His style is casual and delightful. By rivulet from Holland to the Rhine, from the Rhine to the Main, then over the Jura mountains by an ancient and almost forgotten canal which was begun by Charlemagne, and down the broad, seething, yellow Danube—not at all blue, as the old waltz has it—meandering through the backyards of many nations, the little auxiliary yawl makes its rare journey, and the results can most certainly be judged interesting.

Another volume about Paris, but what a different Paris, is Robert E. McClure's city in *SOME FOUND ADVENTURE*, published by Doubleday, Page and Company and selling for \$2.00 the copy. His is the Paris of post-war reactions with post-war neurotic families and the shadows that hung like a pall over the city in those memorable years of '17, '18 and

was still strongly felt in those sad years following.

The author says, "I don't suppose you can conceive—Oh! you may smile, but you can't! You didn't *stumble onto* Paris—you with your trips abroad when you were eight, twelve, your parents and governesses your international hotels, and your carefully escorted excursions through the Invalides and the Gardens of the Tuileries! . . . And then I looked up and saw that marvellous vista of the great white monument under which the Grand Army of the Emperor had marched a hundred years before . . . Ah, you know Paris so much better than I! It was an old story to you before the war, and when you got to it on leave you deplored the wartime sombreness, the restrictions, the hosts of military like a plague of locusts, all in such contrast to the old gaiety and pomp and luxury you had known. But my Paris is that Paris of the war and just after: a goddess, Janus-faced, on the one side, casqued Minerva, on the other, Persephone, rescued from the realm of Pluto. And when I remember the Paris of that wonderful spring of 1919, when victory and deliverance sang in the breeze and the hearts of men awakened with the blossoming earth, then I think also of that other Paris of a winter morning in early '18 when I walked the windy streets and came upon monuments, temples, churches, palaces, with something of the feeling of the Sixteenth-century Italians at their discovery of the classical world."

THE SUN ALSO RISES likewise deals with Paris, but more largely with the southern districts of France and Spain's picturesque Basque country. The author is Ernest Hemingway; the publisher, Charles Scribner's Sons of New York; the price of the volume \$2.00. The book is very vivid, very powerful, very alive! As an example, "We drove out along the coast road. There was the green of the headlands, the white red-roofed villas, patches of forest, and the ocean very blue with the tide out and the water curling far out along the beach. We drove through Saint Jean de Luz

and passed through villages farther down the coast. Back of the rolling country we were going through we saw the mountains we had come over from Pampolona. The road went on ahead. In back of us were the woods, below a stretch of meadow, then the sea."

From France and Spain to the lovely gem of an island of Sicily seems another very logical jaunt, and we find *SICILIAN NOON* by Louis Golding especially excellent in its portrayal of this island land-mark of the ages. \$2.50 a copy, the book is published by Alfred A. Knopf of New York City.

Golding is a brilliant explorer and depicter of events, and we read with zest for instance, his humorous and surprising encounter with a certain "facchino" of the island. Interesting is the sensation experienced by the author when first on this volcanic isle: "A sense of the grotesque unreality of my situation invaded me. Plautus and Seneca became real, the temples and arches were cardboard no longer. I was a ghost wandered into the Latin world out of a world that had not yet been born; less than a ghost therefore, who is the consequence of perished substance, but substance at least."

And then—*EAST OF SIAM* with that famed traveler, Harry A. Franck! Here is another Century Company of New York product. The book is illustrated with a hundred out-of-the-way photos by the author and with a map showing his travels in Indo-China. Mr. Franck writes—interestingly—"As far back as I can remember, I had felt inquisitive toward that strangely shaped spot on the map, that slender country which drips like a stalactite of candle-grease down from the southeast corner of China," and in concluding his Prologue he says, "I hope I have at least made it clear that Indo-China is not in any sense China, but the living line of division between two ancient, and very different masses of Oriental civilizations, even as its name signifies."

Statement of the Ownership, Management, etc., required by the Act of Congress of August 24, 1912, of Keith's Beautiful Homes Magazine published monthly at Minneapolis, Minn., for April 1, 1927. State of Minnesota, County of Hennepin ss.: Before me, a Notary Public in and for the State and county aforesaid, personally appeared, M. L. Keith, who having been duly sworn according to law, deposes and says that he is the editor of Keith's Beautiful Homes Magazine, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulation to wit: 1. That the names and addresses of the publisher, editor, managing editor and business manager are: Publishers, Keith Corporation, Minneapolis, Minnesota; Editor, M. L. Keith, Minneapolis, Minnesota; Managing Editor, None; Business Manager and General Manager, M. L. Keith. 2. That the owners are Keith Corporation; Stockholders: M. L. Keith, Mrs. M. L. Keith, James M. Keith, W. A. Radford, W. A. Radford, Jr., Roland D. Radford. 3. That the known bondholders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners and stockholders, contain not only the list of stockholders, as they appear upon the books of the company but also in cases where the stockholder appears upon the books of the company as trustee or in other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the stock, than as so stated by him. Sworn to and subscribed before me this 1st day of April, 1927. [Seal] Wm. H. Wallraff, Notary Public. My commission expires February 6, 1930.

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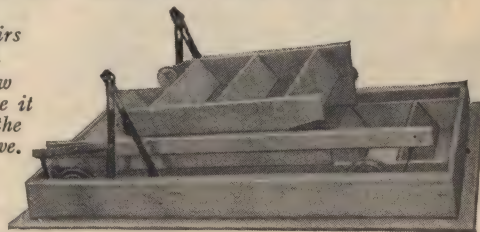
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